

Saturday 14 January 2017

Amateur Photographer



Panasonic Lumix GH5
High-end powerhouse CSC packs
pro photo and video features

Passionate about photography since 1884

Winter wildlife

From mountain hares to woodland birds, we show you **what to photograph this season**

- **Pre-visualisation**
- **Camera settings**
- **Fieldcraft**
- **Research**



Top coats

Best photo jackets
for warmth and
protection

Magnum's kit secrets

The agency's **top
shooters** reveal
what's in their bag



Food for thought

Food photography is in
demand – here's how
to take **winning shots**

The shutterspeed redemption how photography helped an ex con

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One of the joys of working on a magazine such as *Amateur Photographer* is the sheer variety of content we get to include in its pages. Some people wonder how we are able to find enough to write about every week, but with an art/science/hobby as vibrant as photography, it's never a problem. In this issue, for instance, we've got tips and insights into subjects as diverse as food photography and wildlife, and a truly inspiring story of how Donato Di Camillo,

a troubled ex-convict, used his camera to turn his life around. I find this latter area particularly interesting; more and more people are using photography as a path to healing and greater self-awareness.

The variety continues in our gear section, too. Check out Panasonic's impressive new GH5 mirrorless powerhouse, take an exclusive peek into the camera bags of top Magnum Photos' photographers and find the perfect photography jacket for all weathers.
Geoff Harris, deputy editor

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ONLINE PICTURE OF THE WEEK

The Wrecks by Stephen McNally

Holga 120GN, Fujifilm Acros ISO 100, f/8

Holgas have a bit of a bad reputation, but many excellent photographers have used these strange, imperfect plastic cameras to achieve brilliant images. Here we find an example from Stephen McNally. If anything, the slightly fogged look enhances the haunted atmosphere of the scene. 'These shipwrecks are beached on the River Wyre at Fleetwood,' says Stephen of this shot uploaded to our Flickr page. 'I timed my arrival to coincide with high tide, as I wanted the wrecks to be surrounded with water for the shot. I shot the image using my Holga 120GN, which only has two settings – cloudy or sunshine at f/8 or f/11. I went with f/8.'

© STEPHEN McNALLY

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Luxury English camera bags

Hawkesmill England has announced it is rolling out a line of smaller luxury camera bags. Designed for a single mirrorless or DSLR camera with limited space for lenses, it says portability is key. The range will sell for £329, handmade in England with a lifetime warranty against defects.



ExoLens comes to iPhone 7

The ExoLens PRO range, attaching specific Zeiss-engineered lenses to smartphones, is now compatible with the latest generation of iPhones. By equipping their iPhone 7 with the updated bracket, users can then attach special Zeiss wideangle, macro and telephoto lenses for use on the go. Visit www.exolens.com to find out more.



Paralympic athletes honoured in exhibition

Some of the stars of the Rio 2016 Paralympic Games were the focus of a special photography exhibition in London to promote sport in the disabled community.



© ROGER BOOL

Captured by photographer Roger Bool for national charity WheelPower, the impressive shots captured the emotions of gold medallists Jonnie Peacock, Hannah Cockcroft and others.

RHS competition 2017 open for entries



The Royal Horticultural Society's photography competition is now open for entries until the end of February. Hoping to inspire people to get outdoors with a camera, the RHS is promising free entry, more than £10,000 in prizes and the chance to win an RHS Gold medal. www.rhs.org.uk.

© CHRISTIAN BISHOP JOHNSON

Lomography launches Automat

Lomography has successfully funded and released the Lomo'Instant Automat, an automatic instant camera that it claims is the most advanced of its type. Unlike most instant cameras, the Automat adjusts aperture, shutter speed and flash output automatically, depending on the shooting conditions. Three versions are now available at shop.lomography.com, from £129.



© BRIAN MCCREADY

WEEKEND PROJECT

Lead-in lines

There are many compositional elements a photographer needs to think about; perhaps one of the most important is to determine where to position lead-in lines within the frame. Lead-in lines are all around us and our role as photographers is to spot and use them creatively in our photos. Our eyes are naturally drawn to lines in an image; with some careful consideration of where you place these compositional lines, you can attract the viewer's attention and pave the way for the eye to naturally move in and around the scene. Sounds simple but correct placement of these lines is vital. They need to be leading in the direction of your main subject. Failure to do this will result in their eye leaving the scene and impact will be lost.

1 When scouting a location, take note of the natural and man-made lines. Whether it's a footpath, stream or hedgerow, it should take you somewhere. Do you want it to guide you through the scene or draw attention to a focal point?

2 Leading into the scene from foreground to background creates depth and perspective. Make use of converging verticals (multiple lines) that lead to a vanishing point to create a sense of infinity.

BIG picture

Through the Lens Photography award winners announced

◀ Despite its relatively small size, the UK is home to some of the world's most photogenic landscapes. England, Wales and Scotland are all catnip for photographers looking to capture incredible scenes. However, Ireland is a land that also has a great deal to offer, as we can see here in this image that won the Millennium Hotels and Resorts Through the Lens photography award.

The overall winner of the competition was Brian McCready, who bagged the top prize of £5,000 worth of photography equipment. The photographer, who specialises in capturing the sublime Mourne Mountains, captured the winning shot on the summit of Slieve Corragh in Northern Ireland. See more at <http://whatson.millenniumhotels.co.uk/through-the-lens>

Words & numbers

I am always
stimulated by
people. Almost
never by ideas

Richard Avedon

Fashion and portrait
photographer (1923–2004)

100

The number of photos in the
world's largest underwater
photo exhibition

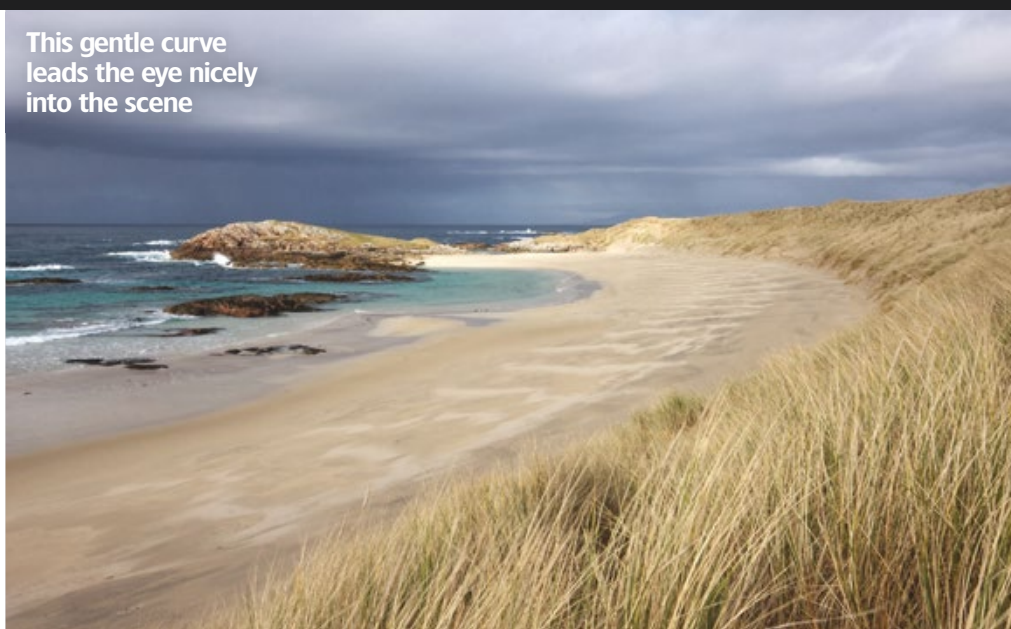
SOURCE: WWW.GUINNESSWORLDRECORDS.COM



3 Your position and the focal length of your lens will have an impact on how successful your placement of lead-in lines will be. Shoot from a low angle with a wide focal length to exaggerate the perspective.

4 Lead-in lines don't need to be perfectly straight. An 'S' curve is a popular concept and can typically be seen in drawings and paintings. Natural curves from rivers and streams can create an S-shaped curve.

This gentle curve
leads the eye nicely
into the scene




© TRACY CALDER



The camera uses a newly developed APS-H sized Foveon X3 Quattro sensor

Sigma announces its new sd Quattro H

 SIGMA has revealed the Sigma sd Quattro H, its first camera to make use of the newly developed APS-H sized Foveon X3 Quattro sensor, which it promises can resolve at the equivalent of 51 million pixels.

Unlike most sensors, which are structured in a single layer and covered by a Bayer filter mosaic, the Foveon X3 has no low-pass filter and instead captures full-colour data at each pixel using a sensor with three layers. Thanks to this structure Sigma claims the sd Quattro H can generate up to twice the resolution data of cameras with Bayer filters.

Another prominent feature is the combination of two autofocus methods, phase detection for superior speed performance and contrast detection for better focusing accuracy – using them together ought to create fast and precision focus. The sd Quattro H will be able to shoot up to eight shots continuously while saving in raw formats, at 4 frames per second.

On the outside, the sd Quattro H uses the same body as last year's APS-C sd Quattro. It has a mirrorless design with a 2.36-million dot electronic viewfinder working

alongside a 3in main LCD on the back. It also features a handy smaller sub-monitor that displays important information – the number of remaining shots on the SD card, shutter speed, aperture, ISO and so on. Both are set into a tough magnesium alloy body, designed with seals and O-rings throughout to be dust- and splash-proof, with an additional dust-protector on the lens mount.

Located next to the shutter button, a Quick Set button provides instant access to the Quick Set Menu, allowing the user to adjust commonly used settings quickly without having to step away from the

viewfinder. There's also a 'Lock' switch on the top of the body, preventing the accidental changing of settings while shooting. The buttons that are locked with this switch can also be customised.

Featuring the Sigma SA-mount, the new camera is compatible with all of the Sigma lenses in the Contemporary, Art and Sports lines.

The Sigma sd Quattro H is available at a recommended retail price of £1,499.99.



A 3in main LCD is joined by a monochrome OLED display



© JONATHAN RILEY

Top 2016 Instagram locations

 AS PART of its look back at 2016, Facebook-owned Instagram has revealed some of the world's most popular smartphone-photography destinations, gathered through geotagging data when images are uploaded to the app.

Reaching the top spot of the list for cities, perhaps unsurprisingly, is New York, followed by London, Moscow and Sao Paulo. Also in the top ten are Jakarta, Paris and Istanbul.

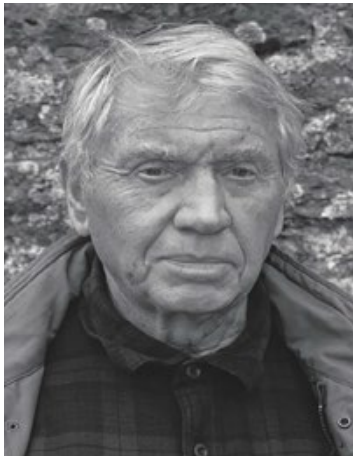
Meanwhile the Louvre Museum in Paris and Santa Monica Pier in Los Angeles are both on the list of most Instagrammed specific locations. But it seems that amusement parks really clean up; the two overall most popular locations of 2016 were Walt Disney World and Universal Studios theme parks worldwide.



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Don McCullin knighted for 'service to photography'



A memorable image by McCullin of US Marines tormenting a civilian in the city of Hue, Vietnam in 1968

VETERAN photojournalist and conflict photographer Don McCullin has been knighted at the turn of this year, as a reward for his 'services to photography'.

McCullin's career spans more than six decades, most famously documenting war and ecological disasters.

Working for a long time as a correspondent for *The Sunday Times*, his work has taken him to conflict zones across the globe such as those in Northern Ireland, Vietnam, Iran and Afghanistan. Most recently, he travelled to Iraq to capture the Battle of Mosul – though he says this will be his last trip to cover conflict. He's vowed to continue his other photographic work until he's no longer able.

McCullin told BBC

News: 'I've made this huge journey from the beginning of my life where it was very poor and impoverished. I've managed to get away from that and educate myself by travelling with great journalists.

'My only hope is that the Queen will be the person who tips my shoulders

with the end of that sword. She would be the one person who would make the whole thing marvellous for me.'

Sir Don, as he will now be known, received a CBE in 1993 and won the World Press Photo competition in 1964 for his coverage of the war in Cyprus.

Enter Amateur Filmmaker of the Year

THE VIDEO Mode's Amateur Filmmaker Of the Year (AFOY) competition, in association with Canon, is now open for its third and final round.

AFOY challenges you to produce creative films, and gives you the opportunity to win some fantastic Canon prizes, worth more than £13,000 in total. For Round 3, the category is 'People'. To enter, submit a video no more than five minutes in length, of HD quality, with any camera – the content and editing are up to you.



What does the theme 'People' conjure up? It might be close family and friends or the story of people you have met. Try thinking creatively and plan what you think will have the most impact in a video. To enter visit www.thevideomode.com/competitions/amateur-filmmaker-year-competition-round-3-people.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

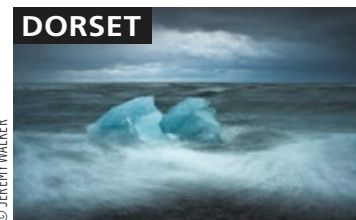
The most interesting things to see, to do and to shoot this week. By Oliver Atwell



Adam Summerscales: Human Forest

In this exhibition, we view the world as seen from a wheelchair. It's a place full of shoulder bags, beer bellies, elbows and children's faces. It's a perspective the able-bodied rarely see, but has been captured here by street photographer Adam Summerscales, 23, who was born with cerebral palsy and is profoundly deaf.

Until 22 January, www.deanclough.com/arts



The use of filters

Simple as they look, filters can present all sorts of challenges. Professional photographer Jeremy Walker will talk about and show his work, followed by a discussion into the techniques and use of filters for landscape photography.

15 January
www.rps.org/events



Taylor Wessing

The controversial photographic award this year opened itself up to those wishing to submit prints executed by any printing method they desired. With such a range of images on display, there should be something to see for everyone.

Until 26 February
www.npg.org.uk/whatson



An evening with Susan Derges

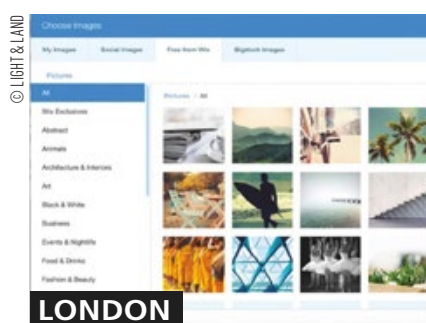
In partnership with Manchester Metropolitan University, Redeye presents a series of talks from some of the UK's leading photographic artists. On 25 January, Susan Derges talks about her work using cameraless photographic processes. Cycles of life, death and change are explored through her visual metaphors.

25 January, www.redeye.org.uk/programme

Build a website

So many of us take images and let them sit on a hard drive, never to see the light of day. Light & Land is offering a course on building a website to showcase those hard-won shots. This one-day workshop is based on Wix, an easy to use, free online website builder.

20 January, www.lightandland.co.uk/photography-tours



Panasonic Lumix DC-GH5

Andy Westlake
gets an early look
at Panasonic's new
Micro Four Thirds
powerhouse

At a glance

- £1,699.99 body only
- £1,899.99 with 12-60mm f/3.5-5.6 lens
- £2,199.99 with 12-60mm f/2.8-4 lens
- 20.3MP Four Thirds sensor
- 5-axis Dual IS 2
- 12fps shooting
- 4K 60p video

Ports

The GH5 gains USB-C and full-size HDMI Type-A ports, alongside 3.5mm headphone and microphone sockets and a connector for a wired remote control.

AF joystick

In the most significant control change compared the GH4, a large joystick beside the viewfinder is used to select the AF point.

Connectivity

Wi-Fi is built in, alongside Bluetooth LE that's used to establish a permanent connection to a smartphone.

Dual SD cards

Files can be backed up to both cards, or different file types (raw, JPEG or video) recorded to each.

Panasonic's SLR-styled GH5 is designed for both photographers and videographers alike

PANASONIC'S top-end GH-series mirrorless cameras have always been aimed at videographers, but more recently the firm has also focused on making them attractive to enthusiast photographers. Its latest iteration, the GH5, seems intent on offering the most comprehensive feature set possible for both of these target audiences. Panasonic revealed it was developing the camera at Photokina last year, but has now taken the wraps off the final product.

Possibly the single most eye-catching addition compared to its predecessor, the GH4, is in-body image stabilisation that works

in parallel with Panasonic's optically stabilised lenses – a system the firm calls Dual IS 2. This promises up to five stops of correction, and together with a significantly expanded 4K video specification, it's likely to make the GH5 the camera of choice for videographers who need to work handheld. But it's also hugely useful for photographers, as it works with almost every lens you can fit onto the camera.

But that's far from the only significant upgrade – indeed, almost every aspect of the camera has been revised. Panasonic says the GH5's 20.3-million-pixel Four Thirds sensor is different from that used in last year's GX8, and should give the highest image quality yet from a Lumix camera. Coupled with the new

Venus Engine processor, it delivers a sensitivity range of ISO 200–51,200. In-camera processing has been improved to give more attractive colour rendition while reducing noise reduction and sharpening artefacts.

Continuous shooting is available at 12 frames per second when focus is fixed, or 9fps with AF between frames (both with an impressive 100-frame raw buffer). The same shutter unit as the GH4 is used again, giving speeds up to 1/8,000sec while being rated for 200,000 cycles. But it's now suspended within the camera body to reduce vibrations from 'shutter shock' and as a result is also much quieter than before.

Autofocus uses 225 zones covering almost

LEICA DG VARIO-ELMARIT 12-60MM F/2.8-4 ASPH OIS



ALONGSIDE the GH5, Panasonic has announced the Leica-branded 12-60mm f/2.8-4 that it also showed under glass at Photokina. With a metal-barrelled splash, dust and freeze-proof design, it incorporates a linear AF motor that operates at 240fps for fast, silent focusing. Its optical image stabilisation is fully compatible with the Dual IS 2 system found in the GH5 and G80, and physical AF/MF and OIS switches are placed on the side of the barrel. Priced at £879.99, the new optic also includes a raft of features optimised for 4K video recording. Panasonic says it will also make Leica 8-18mm f/2.8-4 and 50-200mm f/2.8-4 zooms with similar features.

the entire frame, and Panasonic claims its latest Advanced Depth from Defocus (DFD) technology is capable of acquiring focus in less than 0.05sec. It also promises improved subject tracking, with four user-selectable AF set-ups to deal with different shooting scenarios.

Both the viewfinder and screen have also been significantly updated. The EVF employs a stunningly detailed 3.68M-dot OLED panel and offers 0.76x magnification. Meanwhile, the fully articulated 1.62M-dot 3.2in screen is touch sensitive and uses WhiteMagic technology for increased brightness.

4K Video and 6K Photo

Panasonic has added loads of extra features on top of the GH4's already class-leading video specification – indeed, too many to list here. 4K video now can be recorded at 60fps for an unlimited length of time, with 4:2:2 10-bit colour for rich tonal gradations. Footage can be recorded internally and output over HDMI simultaneously, and it's even possible to hot-swap SD cards while the camera is recording, when one fills up. An optional XLR microphone adapter will be available for recording high-grade stereo audio.

The enhanced video capability extends to Panasonic's signature 4K Photo mode, which now allows recording of 8MP stills at 60fps – double the frame rate as before. But the GH5 also includes a new 6K Photo mode for shooting 18MP stills at 30fps, which is sufficient resolution for a detailed A3 print. New to the GH5 is automatic correction of rolling shutter distortion.



Andy Westlake tries out the new GH5

Build and handling

Physically, the GH5 is similar to the GH4, with just a few small but important changes to the control layout. The video record button has migrated to the top plate, to make way for a large joystick that's used to move the AF point – a very welcome addition. The other main changes are the addition of a second SD card slot, and the removal of the built-in flash. Aside from that, things are very much as they were, with lots of buttons and dials giving direct access to every important function.

Build quality is excellent, and Panasonic has added freeze proofing (to -10°C) alongside dust and splash resistance. The large grip fits comfortably in your hand and all the key controls are readily accessible. At first sight, the GH5 should easily match high-end DSLRs

Entry-level Lumix DC-GX800 CSC



PANASONIC has also unveiled the Lumix DC-GX800: a compact, entry-level Micro Four Thirds camera with a screen that can tilt upwards and forwards for selfies. In essence, it's an updated GF7, but with a cosmetic redesign that makes it much better looking, and renamed to form a third tier of the flat-body GX series. Built around a 16-million-pixel sensor, it gains 4K video recording and Panasonic's 4K Photo mode. With a simple control layout, it's clearly designed for

beginners, but it could make a nice small camera for enthusiasts, too.

The GX800 will come in a choice of four colours: all black, black and silver, tan and orange. It's due to go on sale at the start of January in a kit with the compact 12-32mm zoom lens for £499.99.

Panasonic also revealed its latest bridge camera, the Lumix DC-FZ82, which packs an extraordinary 20-1200mm-equivalent zoom. It also gains 4K video recording and 4K Photo mode. It's due on sale in March for £329.99.

Lens line-up refreshed

PANASONIC has revised four of its Micro Four Thirds lenses. Its premium 12-35mm f/2.8 and 35-100mm f/2.8 zooms will gain compatibility with the Dual IS 2 system, alongside finer autofocus and aperture control for 4K video work and a new black finish. They will go on sale in March for £879.99 and £969.99 respectively.

Meanwhile, the popular 100-300mm f/4-5.6 is treated to the same revisions, complemented by updated autofocus and image stabilisation, and the addition of dust- and splash-proofing, at a price of £569.99. Finally, the previously discontinued 45-200mm f/4-5.6 will be reintroduced with all the same features as the 100-300mm with the new version costing £379.99. Both telezooms are due to be available in February.



The updated Lumix 100-300mm zoom gains weathersealing

First impressions

We've seen some incredibly capable high-end mirrorless cameras recently, including the Fujifilm X-T2 and Olympus OM-D E-M1 Mark II, but the GH5 looks as if it should hold its own in such strong company. With its mind-boggling array of video features, it will doubtless be most appealing to users who are serious about movie making. But this really shouldn't put off stills photographers, as the GH5 includes plenty for them, too. Its tough, weather-sealed construction, relatively compact size and in-body IS make it an intriguing proposition for outdoor and action shooting and we're really looking forward to putting it through its paces for a full review.

Flipside Trek Series

Geared for off-road



The versatile Flipside Trek series protects your camera and adventure gear for a day in the outdoors. Easy access to your gear with Flipside's patented design allows you to get your gear without putting the bag down. Effortless carrying with suspension system and straps, plus multiple attachment points allow you to scale up or down the gear you carry outside of your bag.



Find out more at
lowepro.com/flipside

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Join the Club

The Camera Club

Kennington, London SE11

This week, the spotlight falls on a club with historical links to AP

When was the club founded?

The club was founded in 1885 following a meeting at the offices of AP (when J Harris Stone was editor). The group included the first president: Captain William W de Abney. It started very much as a gentleman's club close to The Strand. It moved several times until it arrived at its current home in Kennington, in 1990. It is an open, modern and welcoming club whose members are from all walks of London life.

What does your club offer new members?

We welcome new members of whatever skill level and have a diverse, friendly, international and enthusiastic membership. Our facilities include two fully equipped studios (including a daylight studio), four darkrooms, a digital suite with professional scanners and printers and a gallery, Gallery 1885, which holds exhibitions throughout the year. The cost of our facilities is very good value with studios from £12 per hour and darkrooms just £5 per hour.

Describe a typical club meeting.

We do not hold meetings, as such, but hold regular events, groups and workshops throughout the month including the fashion group, portrait group, dance group and female figure group as well as darkroom and studio skills sessions. Throughout the winter we hold regular club nights and in the summer we hold regular city walks, allowing members to hone their street photography skills.

Do you invite guest speakers?

We have regular guest speakers. They have included wildlife photographer Federico Veronesi, specialist printer Mike Crawford and, most recently, our own

Fred Whisker, the celebrated veteran dance photographer. We also have hands-on sessions ranging from exploring Adobe Lightroom to learning cyanotype printing.

Do members compete in regional or national competitions?

Several members regularly compete in national and international competitions. Recently, Marek Neumann, editor of the bi-monthly club journal, won silver in The Square Mile Photo Prize 2016 for his remarkable image of a lift shaft.

Has the club, or individual members, ever won any big competitions?

We are very proud that one of our members, the photographer and specialist printer Peter Moseley, had work accepted for the prestigious Taylor Wessing Photographic Portrait Prize at The National Portrait Gallery.

What are the most popular genres among your members?

Members shoot everything from still life to landscape, and dance to street photography, but probably our most popular genres would be fashion and portraiture. Because of our excellent darkrooms, we also have a strong analogue contingent that shoots from 35mm up to 10x8in large format.

How old are your members?

Our youngest is 18 and our oldest is 94. Although we have a lot of younger and student members, we have members of every age. But age isn't really a factor at the club. It is photography that brings us all together.

Tell us a funny story about the club.

Maybe not funny, but interesting... Charlie Chaplin's dad worked in our building when it was still a pickle factory and the whole family, including Charlie, lived two doors down the road.

What are the club's goals for the future?

Our members include a mixture of pros, semi-pros and enthusiastic amateurs, and we want to continue welcoming new members. We are also keen to develop our courses and events.

Club essentials

Meets The club doesn't have a monthly meeting slot, but holds regular events. It is open seven days a week until 10pm (6pm at weekends).

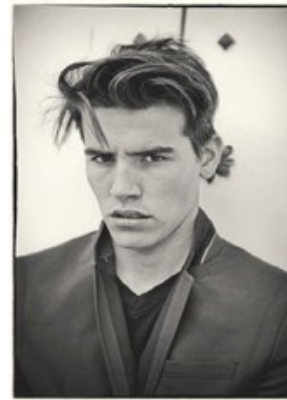
Membership £120 per year, with a reduced rate of £75 for the over-65s and £60 for students. We also offer family membership (£60) for married/civil partners of existing regular members.

Contact info@thecameraclub.co.uk

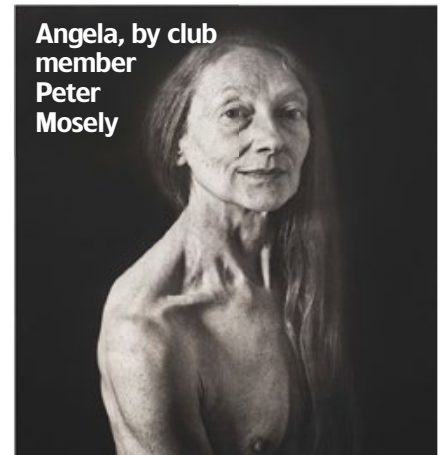
Website www.thecameraclub.co.uk



'Death Grips' live
by club member
Angelique Le
Marchand



Untitled by club
member Ted Cotter



Angela, by club
member
Peter
Mosely



The club gallery, by club
member Mike Stemberg



Behind the scenes at
the fashion group, by
club member Bill
Hart-French



Untitled, taken
by club
member
Kevin Birch



Viewpoint Lars Rehm

If you were initially sceptical, now could be a great time to upgrade your phone for photography

If you have so far been sceptical about the imaging capabilities of smartphones, or you bought a device some time ago and were underwhelmed by its camera's image quality, now is probably a good time to give it another chance and have a close look at what the mobile industry currently has to offer photography enthusiasts.

The camera has been at the centre of smartphone marketing efforts pretty much since the market was created. However, for a long time manufacturers played the same numbers game that we previously saw in digital cameras. Every new generation had a higher megapixel count than the previous one, but with minimum gains for the user. More recently though, there has been a clear shift away from a numbers-focused approach towards camera performance and image quality. The current smartphone generation comes with a number of innovative camera technologies that make a real difference.

First of all, the megapixel race has been abandoned. At 12MP and with a pixel size of around 1.5µm, the image sensors in many high-end devices offer lower noise levels and better dynamic range than older chips with more but smaller pixels.

Optical image stabilisation is found on many devices, and allows for slower shutter speeds and therefore lower ISO

values when shooting in low light. It also helps to create smooth panning shots in video mode.

Autofocus often combines three methods for improved reliability and precision: contrast detection is assisted by phase-detection sensors in the sensor, and a laser beam that can reliably measure subject distance, even in very low light.

Multi-frame technology captures two or more frames at faster than usual shutter speeds, which makes camera shake less of a problem, and combines them digitally to achieve correct brightness, reduce noise and increase image detail as well as dynamic range.

Dual-cameras provide optical zooming capabilities, simulate a shallow depth of field to increase the appeal of portrait images, or combine the images from two sensors in a similar way as the multi-frame technology described above.

Manual control over shutter speed, ISO and other parameters allows for better control over the capture process.

Thanks to the DNG raw file format, images can be edited post-capture, without a loss in quality. Apps such as Adobe Lightroom even offer cloud syncing for seamless editing across devices.

All current high-end smartphone cameras offer a combination of some or all of the features and technologies above, making them far superior photographic tools to models from only two or three years ago. Maybe you should give smartphones another try and see what impact they can have on your photography.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm



All current high-end smartphones offer a number of features for serious photographers

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 24 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Gary Chittick
@gbc123

A simply composed landscape here showing us a different angle of Beinn Narnain and The Cobbler, locations found in the Scottish Highlands. A bit of foreground interest in the rock helps to focus our eye on the scene and lead our eye into the background.

Join the conversation @AP_Magazine



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Artyom Liss

Street scenes can offer us perhaps some of the most fascinating opportunities for images. Artyom missed his bus by a couple of minutes and so took the time to capture this mesmerising scene of light and colour. It's the kind of image you could stare at for ages.

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Flickr



Peter Bartlett

Here we see another approach to street photography, this time using a wideangle lens (12-35mm) and black & white to emphasise the shapes and lines of the architecture as a pedestrian passes through the frame.

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10 commands of food photography

Four photographers, including the current **Food Photographer of the Year**, share their expert tips for taking food-related shots to savour for a lifetime

1 Capture the atmosphere

In this image of a cook fanning the coals at a medieval festival, the trick was to capture the atmosphere and make it clear what was going on, hence the composition. The image was taken at night among crowds of people, so I used a lightweight Canon EF 50mm f/1.8 lens, just right for low-light conditions, and easy to carry around. A prime lens forces you to think about composition before clicking the shutter and another benefit is minimal distortion. This image won the Food for Celebration category in the Pink Lady Food Photographer of the Year, 2015.

ments



Mark Benham

Mark is a graphic designer turned photographer. Not only was he named Pink Lady Food Photographer of the Year 2016, he also won the Food in Action category. Mark's images tell engaging stories and capture the essence of what he sees, whether it's documenting the work of the charity People Against Poverty or olive harvesting in Tuscany. To find out more about Mark and his work visit www.markbenham.co.uk.



A food stall at a medieval festival in Óbidos, Portugal.
Canon EOS 5D Mark II, 50mm,
1/160sec at f/4, ISO 2500

ROUND THREE
NOW OPEN!



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Amateur Filmmaker of the Year competition

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Three of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Three (People) is open now and when entering, make sure you fulfil the brief.

Round Three: People

You could shoot a documentary about a person and their life, or you could turn it into a spoof. It could be an interview with someone telling their story, interspersed with images and video clips, or you might like to view people in general by looking at different characters, ages and races.

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £13,000!

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Canon XC10+
Directional Mic DM-E1
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Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoypeople

to send us a link to your short film and to view the full terms and conditions

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A simple composition is worth the wait in a busy street market
Canon EOS 5D Mark II, 50mm, 1/125sec at f/4.5, ISO 1000

‘My advice is keep it simple, both for your kit and the shot’

2 Keep it simple

Street markets are a classic subject for food photography, but there is often a great deal going on. So I usually seek out simple compositions, like this shot of three customers at a dried-fruit and nut stall. I waited until other people weren't walking by, as I wanted the silhouette of the three customers to be clear, and also for the

individual piles of dried fruit and nuts to be shown. I try and choose minimal equipment before I set off on foot. There's nothing worse than trying to get a piece of kit out of the bag, only to miss the moment. In these conditions, my advice is to keep it simple, both for your kit and for the shot content. Here I used the light and fast Canon EF 50mm f/1.8 lens.



© ALL IMAGES MARK BENHAM

Great timing after a long day's shoot at the bakery
Canon EOS 5D Mark II, 50mm, 1/640sec at f/4.5, ISO 2000

3 Timing is more important than pricey kit

This image (above) won Pink Lady Food Photographer of the Year 2016. The baker Duncan Glendinning runs the Thoughtful Bread Company in Bath. I spent a day shooting with him and by the afternoon I was getting hot from the ovens and tired. After a break I suggested we have a bit of fun. So I asked him to throw some dough into lots of flour. The light in the basement wasn't great

and as I was using natural light, I increased the ISO on my EOS 5D Mark II to 2000. I was using the aforementioned Canon EF 50mm f/1.8, which is nice and sharp. The lens is also pretty cheap, showing you don't need to get sucked into the hype of buying the best and most expensive kit all the time. I was also careful to shoot against the cleanest background I could find.

4 Look for abstract shapes

Food and travel photography often go hand in hand. I travel quite a bit, and as such I often come across places selling food, usually outside markets, or stalls at festivals. There's usually an abundance of food and an abundance of people buying, so the atmosphere can be absorbing. I try to

tell these stories in my shots. In these images from Kathmandu, I framed in close on the food, without any surrounding distractions. I used my Canon EF 24-105mm F/4 L IS, which is a great all-round lens for travel and street photography (though heavier than I'd like).



Let the food tell the story Canon EOS 5D Mark II, 24-105mm, 1/250sec at f/9, ISO 250

Technique



Jean Cazals

Jean is a London-based photographer who won the Marks & Spencer Food Portraiture category in the Pink Lady Food Photographer of the Year competition 2016. He has shot more

than 80 books and received the Gourmand Best Dessert CookBook UK 2013 award for his book *TeaTime*, a celebration of London's best afternoon teas.

5 Obsess about light

The right light is vitally important in food photography. I use both natural and studio light, but mostly daylight. The softer the light the better, as it brings out detail and subtlety. For studio light I tend to use a single Bowens flash on a stand, which I filter with a softbox. I don't like

harsh light, but it depends on your client. Food photography is subject to trends; in the 1990s, everything was sharp, but now it is more relaxed. It's important to think about the angle you're shooting from, too. From above is more stylish, while three-quarter shots have a more relaxed feel.

© ALL IMAGES JEAN CAZALS



It's important to think about the angle you're shooting from
Nikon D810, 85mm tilt-and-shift, 1/60sec at f/4, ISO 200

The right light creates the right mood
Canon EOS 5D Mark II, 90mm, 1/125sec at f/14, ISO 200



'The softer the light the better, it brings out detail and subtlety'



6 Try a tilt-and-shift lens

I mainly shoot with a Nikon D810 now, and two zoom lenses – the 24-70mm and the 80-200mm. But I also use an 85mm tilt-and-shift lens. This enables me to get very close to the subject, and gives a fine degree of control over what is in focus – you can tilt the focal plane of the lens and draw the reader's eye to exactly where you want it to be.

7 Get the styling and props right

For static food shots, you need the right quantity – not too much food or too little. Again, the props you use, such as plates, cutlery and tables, should be dictated by the theme of the image. You will want very

a story on pies and the countryside, than for a very slick and sharp shot for *Wallpaper** magazine. Taking the shot takes a fraction of a second, what takes the time is thinking, 'What is the shot for? What are we cooking?' and so on. Style is like a recipe, it can kill the shot as much as complete it. A good food picture is like a recipe. If you mess up just one part of it, the rest doesn't work.



Take some time to
style your shoot
Hasselblad H4D-40, 80mm,
1sec at f/16, ISO 200



Geoff Harris

Before joining AP as deputy editor, Geoff was a successful freelance photographer and photography journalist, and was highly commended in the popular Food for Celebration category of the Pink Lady Food Photographer of the Year Award 2016. He continues to shoot food for pleasure, but focuses on food in a wider cultural context, rather than food portraiture per se. See geoffharrisphoto.co.uk.

8 Watch people near food

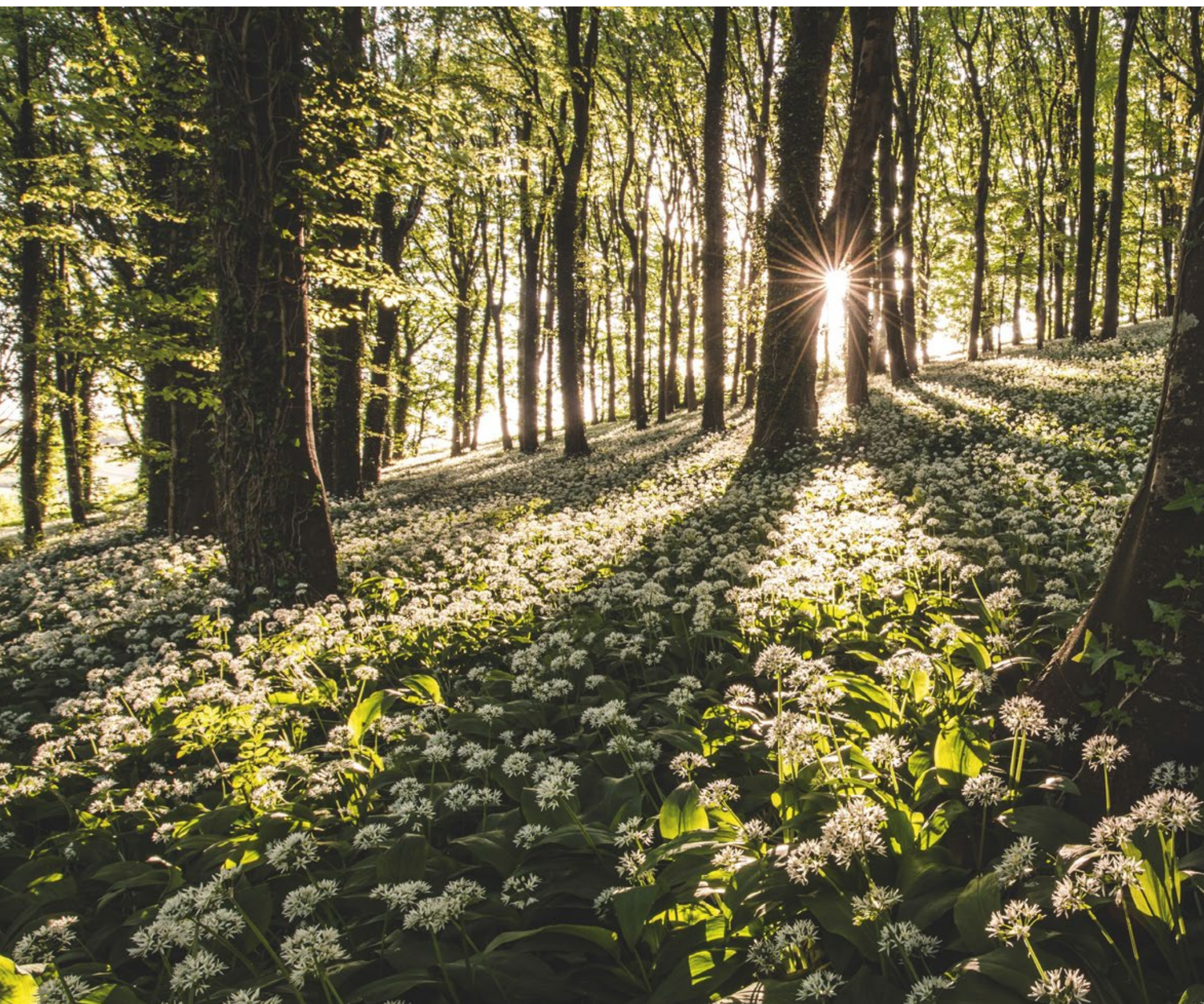
This was my second image to get shortlisted in Food Photographer of the Year 2016 and although it didn't win any awards, I think it shows that you don't necessarily need to photograph food to do well in food-photography competitions. Hungry people often make good subjects, such as these young monks queuing for lunch after a long ceremony, and I carefully focused on the one little guy whose mind was suddenly miles away. Whether it's consumers (all of us, basically), producers or retailers, food and people nearly always make a good photographic subject.

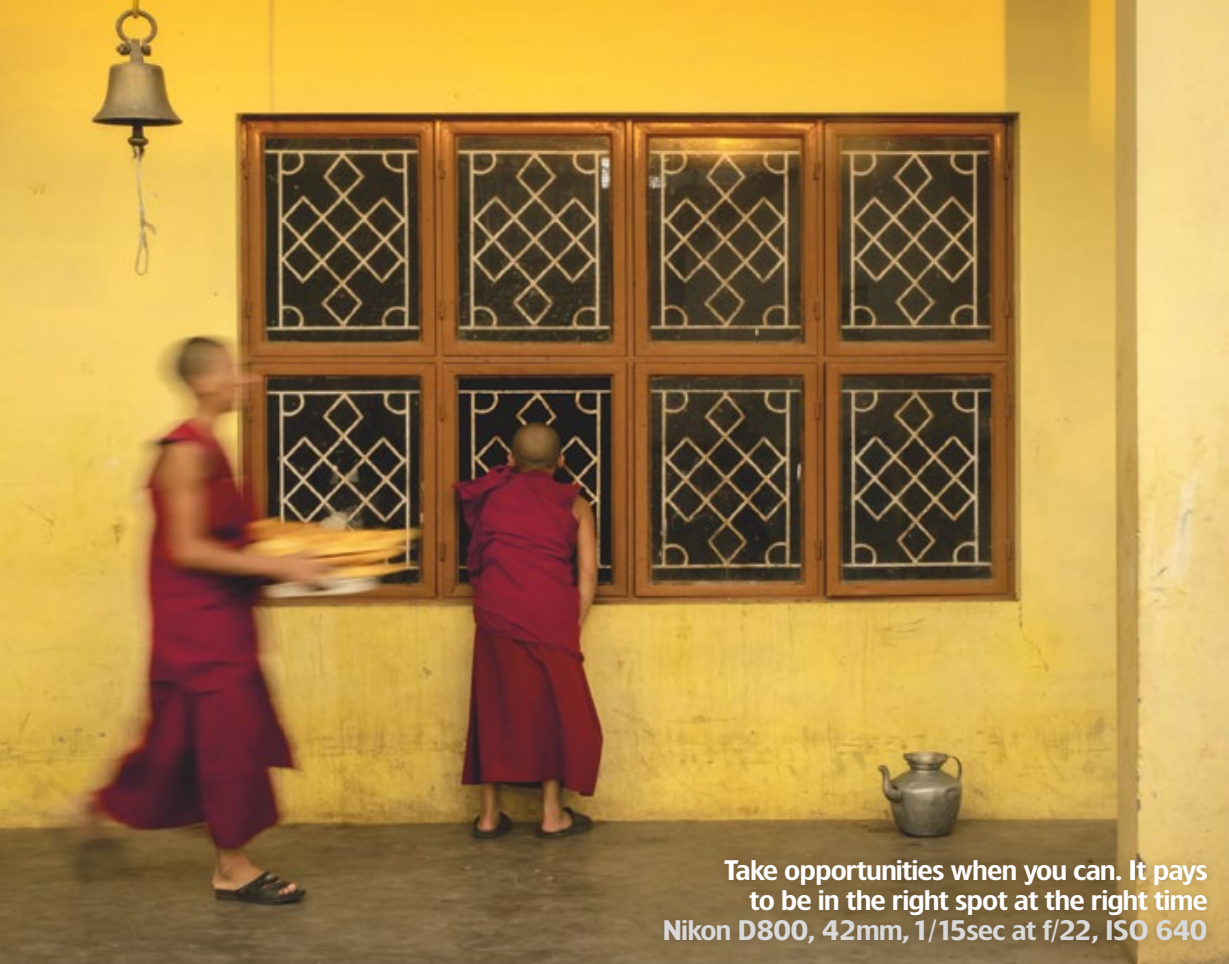


You don't need to photograph food to do well in food photography
Nikon D800, 50mm, 1/125sec at f/2, ISO 400

© GEOFF HARRIS

© GEOFF HARRIS





Take opportunities when you can. It pays to be in the right spot at the right time
Nikon D800, 42mm, 1/15sec at f/22, ISO 640

9 Food pictures are everywhere

This image, which was highly commended in the Food for Celebration category of Food Photographer of the Year 2016, goes to show that you don't need to go to street markets, restaurants or farms to get winning food shots. I took the image at the Tashi Lhunpo Buddhist monastery in South India, as the monks were getting ready for the Tibetan New Year celebrations, or *Losar*. I am a big fan of Cartier-Bresson and love how he uses motion blur to convey movement in a static image, and this is what I tried to convey here. I was lucky that one young monk peered through the kitchen window while another monk passed by with *Losar* bread (this was entirely spontaneous) but I had been shooting people walking past the colourful wall for a while, so I was standing in exactly the right spot. I hate cluttered, distracting backgrounds and my patient waiting and pre-visualisation paid off here. Using a 24-70mm VR lens helped me slow the shutter speed while keeping the background sharp.



This striking shot was the result of Robin's careful planning
Nikon D800, 14-24mm, 0.6sec at f/20, ISO 100



Robin Goodlad

Robin is a former professional chef turned photographer, and appeared on TV's *Masterchef*, where he was praised for creating the perfect soufflé. He won the Food in the Field category at the 2016 Pink Lady Food Photographer of the Year awards and describes himself as a 'craftsman with a camera'. For more details, see www.robingoodlad.com.

10 Keep it natural

I won the Food in the Field category of Food Photographer of the Year 2016 with this image of wild garlic in Dorset. Food in the field is often associated with farming, and spreads of identical plants. What struck me was this was nature's field. Having seen so many shots of bluebells in the spring, I wanted to capture garlic in a similar majesty, and went through a painstaking research process to find the perfect location. When I finally found this wood I was awestruck – a perfect carpet as far as the eye could see. It was then a case of planning when to visit for the perfect lighting conditions at dawn (5am in June!). With such a delicate array of flowers, I had to tread with care in finding the composition, as careless wandering would have ruined the leaves. It is for this reason that I have never shared with anyone exactly where this wood is; I do feel a great responsibility not to encourage others to trample such a magical display.

Enter the 2017 competition!

The 2017 Pink Lady Food Photographer of the Year competition is now open for entry to both amateur and professional photographers, with categories including Marks & Spencer Food Adventures, Food for the Family and World Food Programme Food for Life, among many others. Simply visit the website, register and upload your images. It costs £25 for five images, and further pictures can be uploaded for £5 each. There's no limit on the number of images you can enter. From each entry into the Food Sn-apping category £2 goes to Action Against Hunger. Entries close on 5 February 2017. Visit www.pinkladyfoodphotographeroftheyear.com.



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LETTER OF THE WEEK

A fitting tribute

In the 17-24 December issue of *Amateur Photographer* I was extremely sorry to read the sad news about the death of Chris Cheesman. Back in 2000, I was the very lucky gentleman who won the prize of a trip to the Olympics in Australia.

For family reasons we could not travel. However, your company was extremely understanding and paid me the money instead. So on the appointed day we went to your office where my wife Janette and I were treated like royalty. We were taken for a superb lunch in the Oxo Tower and then back to the office for the presentation of the cheque and a photograph.

It was at this point that I can still remember vividly the short interview that I had with Chris Cheesman. He was an utter gentleman, wanting to know about my

hopes and dreams with photography, and particularly where my interests lay with my hobby, as well as what cameras I used and the cameras I was interested in.

It is apparent from the numerous tributes in AP that Chris was a respected journalist and much loved by all who came in to contact with him. I am finding, as I get older, that we all too often are losing the good and decent people in this world. If there is any way that you could convey my thoughts to Chris's family, I would be most grateful, as it must be so difficult for them all.

Donald P McLeod Hawkins

Thanks for these kind words. As you said, Chris had time for everyone he met, and was a skilled and dedicated journalist. We all miss him – Nigel Atherton, Editor



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Angle poise

I enjoyed reading Michael Topham's opinion about the lack of a tilting screen on the Canon EOS 5D Mark IV (AP, 22 October). A couple of days ago I was documenting our six-month-old granddaughter on our living-room floor. I used my humble £300 Nikon D5200 to take both videos and stills at floor level from various angles while she moved around, and the D5200's vari-angle screen was priceless. I used the screen at various angles to the

camera body whilst also using the camera at various angles from where I was sitting on the floor. In this situation the Canon EOS 5D Mark IV would have been useless, and my D5200 clearly outperforms it in this criteria.

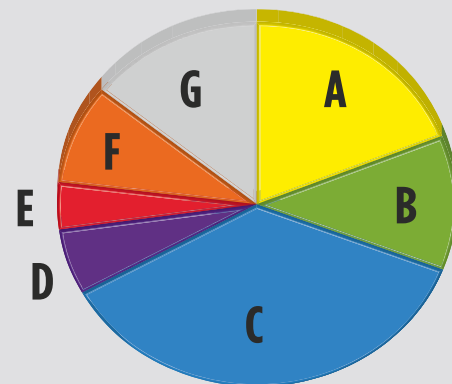
As I enjoy documentary and environmental portraits (as well as wildlife and landscapes) an anti-aliasing filter is a must, as is a pop-up flash and especially a vari-angle screen. Had Nikon included these in the D500, it would have been my dream camera. Until it arrives I'm sticking with my D5200.

**John Heywood,
via email**



John Heywood finds the Nikon D5200's vari-angle screen priceless

I completely agree with your comments about the usefulness of a vari-angle screen and I'm sure many photographers sympathise or have found themselves in a similar situation to the one you describe. Tilting screens such as the one on the Nikon D500 are excellent at providing upwards and downwards manoeuvrability for low and high angled shots, but in some situations, such as shooting a self-portrait; they're not as versatile or as useful as a vari-angle screen. The truth is vari-angle screens have long been associated with consumer models like your D5200 and are often considered by photographers and manufacturers as being too flimsy and not robust enough for cameras with a pro-spec status. Another point to consider is the effectiveness of



AP 17-24 December we asked...

What photo kit would you most like to get for Christmas?

You answered...

A A new DSLR	19%
B A new CSC	12%
C A new lens	36%
D A new tripod	6%
E A new camera bag	4%
F None of them – I hate Christmas!	9%
G All of them, I'm greedy!	14%

What you said

'I have nearly all the kit I need/want at the moment. As the pace of technology has slowed down I suspect that quite a few have come to the same conclusion – causing grief in various boardrooms in Japan.'

'I don't need one, but I fancy using a Fujifilm X-T2 and power base with 18-55mm and 50-140mm lenses.'

'I'm waiting for the X-T1 to fall to £200 used – there seem to be so many about at hopeful prices. Our local independent had seven in the window last week.'

'The time and money to travel at will would be pretty high up on the list but I'm still hankering for a Hasselblad medium format camera.'

Join the debate on the AP forum

This week we ask

Will video capability be an important consideration when buying your next camera?

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Top 5 news stories

What's trending on the AP website



- 1 Olympus OM-D E-M1 Mk II review
- 2 Sigma 12-24mm f/4 DG HSM Art reviewed
- 3 Interview with Olympian and photographer Pete Reed
- 4 Canon EOS M5 review
- 5 Duchess of Cambridge made honorary lifetime member of RPS

➤ **vari-angle screens in harsh weather conditions where they always struggle to offer the same level of weather sealing and protection against moisture as cameras with fixed LCD screens. DSLR manufacturers have previously avoided the idea of developing more robust vari-angle screens into their professional models, but that's not to say we won't see them in the future** – **Michael Topham**

Raw vs JPEG

I would have liked the following to have been discussed in the AP 29 October JPEG Special.

The raw shooting advantage of setting sharpening to maximum to more easily view sharpening on the LCD while using AdobeRGB colour space for a larger histogram. I have tried this and have found in some cases, highlights blown in sRGB are not blown in AdobeRGB. I use this as a workaround, as digital cameras do not display a raw histogram. JPEG shooters setting sharpening to maximum to verify sharpness using the LCD would bake the sharpening settings into the image. Also, the higher the sharpening setting, the larger the JPEG files will be.

The LCD on digital cameras shows colour space in sRGB, so if one wanted to more accurately view the colour using the camera LCD, sRGB works better, especially for those who are not used to reading a histogram.

The lack of use of the histogram is a disadvantage especially shooting during bright sunlight, wearing sunglasses or wearing transition lenses that darken outside, especially for those used to viewing the LCD to check for exposure.

Mark Tollefson, USA

Thanks for some interesting suggestions Mark. For raw shooters, turning up the sharpening setting can certainly be a useful tool for assessing focus. I'm also intrigued by your observations regarding AdobeRGB histograms. However in my experience, on most cameras switching from sRGB to AdobeRGB has no effect on the image processing or colour rendition, but simply encodes the same output in the different colour space, so highlights should clip at the same point. Live histograms are drawn from the colour space of the camera's screen, which is usually close to sRGB, but

they can sometimes indicate highlight clipping that doesn't occur in the final file – **Andy Westlake, technical editor**

An elite view?

I read with interest the letter from Paul Broadbent (AP, 3 December). For many years I was confused with some of the terminology used by individuals who had bestowed upon themselves the title of 'fine-art photographer'. One in particular was the making of the 'giclée' print, a standard of printing excellence that was almost whispered about in tones of reverence.

Try as I might I could not get one professional to admit that these seemingly magical creations are in fact the product of an inkjet printer, albeit one of high quality.

Why was it so hard for these people to let this particular cat out of the bag? My suspicions lay in the fact that some artists are elitist in nature and find comfort in the knowing of things that others do not.

I'm thankful that most of my experience as a photographer has been with others like myself, amateurs, who are only too pleased to assist and, wherever possible, explode a couple of myths along the way just for the fun of it.

David Richards, Shropshire

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'Bird Call'

The shutter speed redemption

For ex-convict **Donato Di Camillo**, photography has provided him with a new purpose in life. He tells **Geoff Harris** about his creative life less ordinary

One of the joys of photography is that you can take it up at many different stages on the journey of life. New York-based photographer Donato Di Camillo got into taking pictures while under house arrest for racketeering and other serious criminal offences he'd rather not talk about now. Donato ended up serving a prison sentence, but with the help of photography he's put his criminal past behind him and is earning a solid reputation as a street and documentary photographer.

The child of Italian parents who emigrated to the US, Donato was a tough street operator who put the long hours of house arrest to good use by devouring photography magazines and online articles. He'd

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did some classes in photography, I knew a lot of it already.'

Eventually, Donato got a camera with the help of his family, and once he'd served his sentence, he started to take photography seriously. He never got a big break as such, but cites an image of a woman and her son in Brooklyn as the first one to really get noticed. 'A woman was arguing with officials on a food line as she wanted an extra baloney sandwich for her kids. We got chatting as she was also Italian, and she invited me up to see where she was living. It was kind of tragic, but I entered the image [see page 31] in the *National Geographic* Your Shot contest, and it got published. Even better, a photographer called Maggie Steber wrote a really nice critique of the image and that lit a spark. It encouraged me to keep shooting and improving.'

Street smarts

For Donato, the biggest challenge was learning how to deal with people as a street photographer. That said, some of the 'skills' he'd acquired during his shady past life did come in useful. 'Look, if you're from the street, in my old line of business, you need to learn about people and their behaviour. I had to deal with many different types of personalities before my sentence, and learn how to disarm people and read their body language, eyes. It's kinda like studying psychology. And with my photos I like to get close, just a couple of feet away, so these "street smarts" come in useful.'



Top: 'Nailed it'

Above: 'The trill is gone'

So had Donato ever encountered any hassle during the course of his street photography?

'We all imagine things in our heads, so yeah, some people have reacted negatively. I never had anyone punch me in the face but I've had things thrown at me. Nine out of ten times, though, it's fine, as I have learned how to read and navigate people. My photography has progressed pretty quickly considering I have really only been shooting seriously for four years. People shoot for their whole lives and don't get this attention, so I'm honoured, as there are plenty of photographers better than me.'

Outside looking in

Looking at Donato's street portfolio, there's a recurring theme of outsiders and people excluded from society, which is not surprising given his background. 'Obviously I



always been interested in art, along with exploration and wildlife. 'A lady on my block would bundle up old copies of *National Geographic* and *Smithsonian* magazine and put them out for the trash,' Donato explains in a chunky New York drawl straight out of the movies. 'My dad brought them in for me and that's how the photography seed was planted.'

While he's now recognised as a talented street photographer, Donato had no idea the genre even existed. 'I thought of photographers as photographers, and still do. I'd research techniques and photographers online for hours, and got to know the work of people who've influenced me, like Bruce Gilden and Martin Parr. I learned so much this way that when I later



An 89-year-old woman. Donato says he regularly finds her in some kind of eating establishment while out shooting

➤ was accustomed to dealing with these kind of people, and yeah, I do have an empathy with people on the edges of society and their struggle to live. We all have that connection to each other. People either don't want to see it or they can't. The head of a Fortune 500 company can have the same problems as a homeless person.'

Donato reckons he's seeing more and more people in extremis in his native New York. 'I've noticed an overwhelming number of people in this situation. For me, it's easier to talk to these kind of people, I know how to speak their language.' Images of outsiders and the lonely have also mirrored his feelings. 'There's one picture I'm particularly proud of, it's a woman looking out to the ocean, all bundled up in many layers. It was just her and a seagull. I also felt really isolated when I got home from prison, like an alien



having to start my life again.'

As mentioned, Bruce Gilden is a huge influence, but while the 'big G' counts gangsters amongst his subjects, Donato isn't drawn to photographing them. 'Gangsters and criminals, I'm not sure what you mean any more. I know Gilden took pictures of the Yakuza, but this gangster thing went a long time ago. Maybe it was more romanticised when he was on the street. I would like to photograph maybe somebody a lot more serious than street criminals, though, like members of the cartel. Providing I could do it without getting my head blown off!'

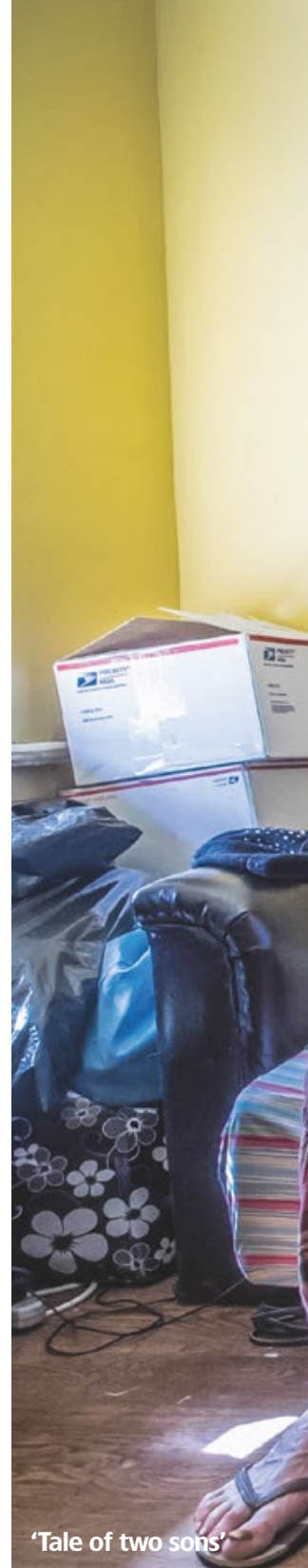
Bright future

As the interview progresses, Donato reflects on other areas of conflict that interest him. 'I was supposed to

go down North Dakota to cover the demonstration about the pipeline, but had to cancel. It's not really activism or the demos themselves that interest me though, thousands of photographers are covering that. I want to kind of get the story and shoot the people involved. My approach would be to grab locals and get them on an intimate level, to get down into their soul.'

Donato's past may have been troubled, but his future is looking bright. 'I'm talking to you from a photography festival in Miami, and I have some interesting meetings lined up which I can't tell you about at the moment. Martin Parr is here and I'm hoping to meet him to talk photography. Somebody once said if Martin Parr and Bruce Gilden had a son, it would be me!'

AP



'Tale of two sons'

PROXIMITY & INTIMACY



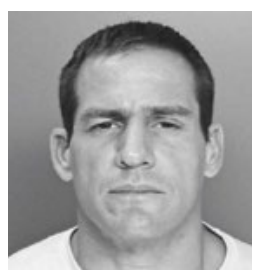
WHEN IT comes to gear, Donato is a big Leica fan. 'I use a Leica M-P Typ 240 digital camera and Leica M6 film cameras. I was nervous when I sold all my Canon gear to just get one Leica camera and lens, but don't regret it. Leica cameras force you to learn, as they are so manual. The saturation is nice, the colour rendition is nice... My favourite lenses are the 24mm and 35mm. I do like to get up close to people as it kind of unveils their soul. I don't make too much of an effort to be invisible.'

One of the many characters on the streets of New York





'Dynamic Duo'



Donato Di Camillo is a New York-based street and documentary photographer who got interested in photography while under house arrest. He took it up in earnest following his release from prison in 2011, and his gritty work is attracting international attention. For more, see donatodicamillo.com.

When Harry Met...

Rosamund Pike

Working instinctively during a portrait shoot is often better than trying to create images to fit pre-set ideas, says **Harry Borden**

For me, improvisation is a vital part of the creative process.

When I'm shooting a portrait, I enjoy looking for something that hasn't been done before and ending up with images I hadn't anticipated. Tampering with the instinctive approach and

plundering pre-existing ideas is likely to produce images that are contrived and hackneyed. I believe it's better to react to what's around you and riff off things, because then you get the unexpected.

That's what happened when I did a portrait shoot of the actress Rosamund Pike in

September 2006. I had been commissioned to photograph her for the *Sunday Telegraph* magazine, to illustrate an interview. At the time, she was 27 and in the early stages of her successful screen career, following her debut in the Bond film *Die Another Day* four years earlier.

The shoot took place in Jasmine Studios, which was a studio complex in Shepherd's Bush, West London. It was a great location which had really good daylight, which I generally prefer to use, and was equipped with lots of other light sources. There was nothing chintzy or retro about the studio, which is much more the fashion these days; it was just a cold, empty and very functional space.

I arrived at the studio at 9am with my assistant, and was met by a stylist and racks of clothes to use in the shoot. While I was waiting for Pike to arrive, and afterwards when she was in hair and make-up, I anxiously paced around the outer areas of the studio. Whenever I do a studio shoot, I always walk around the immediate area to see if there are interesting places I can use.

While I was wandering upstairs, I found I could get access to a mezzanine floor that looked directly down on the studio. I wondered if I could use that viewpoint in the shoot.

As I had the whole morning to work with Pike, I did a variety of different shots, from

tight close-ups of her face to wider shots where she was just one of many elements in the picture. I mainly used daylight, but in some I used a big Octa softbox for flattering light and a Quantum flash, which gives a much harder light.

Pike is genuinely beautiful, with almond-shaped eyes. I thought she looked like a kind of British, prim Brigitte Bardot. Her experience as an actor means she's comfortable taking direction and adopting a range of personas, poses and facial expressions. She's very intelligent, but at the same time there's a kind of brittle coldness about her.

As the shoot progressed, I was pleased with the pictures I'd got, but still wanted to try shooting from the mezzanine floor. I took some shots of her from that viewpoint, sitting in a chair surrounded by lights. Then I decided to try a simpler

An alternate shot featuring the studio's ample lighting equipment





Borden's image of Rosamund Pike shot from the elevated viewpoint of the studio's mezzanine

‘The fact that she’s crossed her hands and feet suggests she’s keeping something back. That fitted in with the mood of the shoot’

image with her lying on the floor with the tangled black cables of the studio lights at the top of the frame.

I would be embarrassed about asking somebody to lie on the floor unless I was sure it would make a really good picture. Making someone feel uncomfortable would be excruciating for me. It was just a question of having the strength of my convictions and asking her to do it. As it turned out, she happily agreed.

She lay in different positions, but the one I liked most showed her looking to one side, with her arms above her head and both her hands and feet crossed. The picture was lit only by daylight. I used my

Canon EOS 1DS Mark II and a 50mm lens, and the settings were 1/80sec at f/6.3, ISO 250. The camera was tripod-mounted due to the slow shutter speed, but I had to hold it on two legs and steady it against the mezzanine’s waist-height wall, so I could look straight down on her. This perspective makes it almost look as if she is floating.

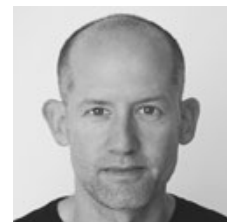
The pose in this picture is relaxed and psychologically submissive, but the fact that she’s crossed her hands and feet suggests she’s keeping something back. That fitted in with the mood of the shoot, because although she was very photogenic and interesting to photograph,

it wasn’t an engaging or warm process. I didn’t feel I had a sense of who she was after spending time with her.

This picture was used over a double-page spread in the *Sunday Telegraph* magazine and has been published in the same way in other magazines. It’s a good image to use over a spread as it’s eye-catching, and, from an editorial point of view, allows space for text to be overlaid.

Rosamund Pike is beautiful and famous, so any professional who photographs her really has to get something good. However, although there are lots of portraits of her around, this one is special to me. It was later included in the RPS International Print Exhibition for that year. Even if it had been a more lavish shoot, I don’t think I’d have got a better picture.

Harry Borden



Harry Borden is one of the UK’s finest portrait photographers and his work has been widely published. He has

won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds more than 100 of his images.



A This time of year is perfect for photographing seasonal wildlife such as hares, waders and squirrels. Top nature photographers **John and Tracy Langley** share their best tips

winter's tale

Do you remember when you were young and the first fall of snow had you dashing outside to build a snowman or go sledging with your friends? The onset of winter is still an exciting time, only by now many of us have swapped our sledges for cameras. As the cold of winter sets in, a covering of frost or a blanket of snow can transform the landscape. Capturing images of our native wildlife during this time can be a challenge, but it's a rewarding one.

There are some advantages to winter photography, especially for those who find early rising difficult, as sunrise happens much later than in summer. Winter days with clear skies allow plenty of high-quality light for shooting, and the low aspect of the sun at this time of year means you can shoot all day without the harsh shadows we encounter at midday in the summer. During winter it's

interesting to concentrate on animals that exhibit a difference in behaviour, pelage or plumage from the rest of the seasons. For example, species that change colour in the winter, or those who become more confiding due to pressures for survival.

Mountain hares

One of the most striking seasonal changes can be seen in mountain hare populations. In the summer months they have a greyish-brown coat, which moults out to a white or grey winter coat. One of the first things to do when planning a photo shoot is to research your quarry. You can use books, the internet, television documentaries or just spend some time watching them in the field. The knowledge gained from these sources will help you to anticipate their behaviour and allow you to pre-visualise some of the images you'd like to capture. A good

Capture falling snow in your image for an extra wintry feel Nikon D4, 200-400mm, 1/250sec at f/5.6, ISO 1600

ALL PICTURES © TRACY & JOHN LANGLEY, WWW.COURWILDLIFEPHOTOGRAPHY.COM

KIT LIST

▲ Telephoto lens

Long telephoto lenses are very useful for wildlife photography – they allow a good working distance between you and your subject whilst still offering the opportunity for intimate portraits.

◀ Waterproof cover

Consider buying a Neoprene cover to protect your gear from the elements. A fully waterproof cover that goes over the whole of the lens and camera is essential in bad weather.

◀ Tripod

Wherever possible mount your camera on a stable support to avoid shaky shots. If you can't physically take one (when hiking in the mountains, for example) use your camera bag to rest on.



John and Tracy Langley

Nature photographers John and Tracy Langley have been passionate about wildlife and wild places for as long as they can remember. In 2010 they were both awarded an Associateship Distinction by the RPS.
www.ourwildlifephotography.com



◀ Map and compass

To ensure that you know exactly where you're heading, and to record where you've found photogenic subjects, carry a map of the local area.



◀ Clothing

In cold conditions use a layered system of clothing, which allows easy regulation of body temperature. Warm footwear and gloves are essential to keep your extremities functioning.



◀ Binoculars

Binoculars are helpful for spotting distant wildlife and for determining angles to stalk. Remember to put down your camera occasionally and take a close look at your subject.

➤ exercise is to create a wish list of shots, either written down or carried in your head. This will help you to structure your time with the subject, rather than ambling about aimlessly and failing to achieve your goals.

In the UK mountain hares are found throughout Scotland and in the Peak District. Generally they live above 500 metres and will often rest on the lea side of hills, with their backs to slopes or rocks for protection from the wind. This type of information gives a good starting point as to where to begin your search. The hares

feed mostly at night and rest during the day. They sleep for short intervals of a few minutes at a time, but spend long periods sitting in depressions, or forms. By observing these animals in the field we have found that many individuals have favourite places that they return to regularly. This has allowed us to find the same individuals on several visits.

Our strategy when photographing mountain hares is to try and spot them a fair way off. We use binoculars to distinguish between distant snowy lumps and hares. These also enable us to see which way the animal is facing in order to plan our approach. As with many animals, some hares will have a wider circle of confidence than others. This means that for certain individuals only distant shots are possible. However, don't ignore the opportunities for such shots to show the animal in its environment.

Photographers use several different methods for stalking, sometimes varying the method according to the species being approached. With mountain hares it is best to move very slowly (sometimes it may take up to half an hour to close in on an individual). It is not always necessary to hide your presence – there's usually not much to hide behind on an open snowy hillside anyway. We have found from experience that hares that turn out to be 'sitters' will tolerate fairly close approaches as long as they are not surprised. Take the view that they are aware you are there but don't think of you as a threat. They will be relaxed and will exhibit normal behaviour without being stressed.

As you approach, walk maybe 10 paces then stop and watch the hare. If its behaviour changes, such as suddenly sitting up from a lying position or flicking its ears up to an alert state, freeze and wait for it to relax before approaching again. Always remember that the subject's welfare is paramount. If the animal

By spending time with your subject you're more likely to witness interesting behaviour **Nikon D4, 500mm, 1/5000sec at f/7.1, ISO 800**



Even shy birds, such as water rail, can be tempted out when food is scarce **Nikon D3, 500mm (with 1.4 teleconverter), 1/400sec at f/6.3, ISO 1000**



STEP-BY-STEP – PHOTOGRAPHING WINTER WILDLIFE

PHOTO shoots at any time of year can be approached in a similar way. If you develop a general routine this helps to improve the hit rate of each of your outings. It is always a good idea to research your subject fully to understand where you might find it and the behaviour it might exhibit.

Once you are aware of the traits of the species, you can put together ideas of the types of shots you'd like to achieve. This pre-visualisation technique can improve your chances of spotting opportunities when they arise and ensure that you don't miss out on any potential images. It may sound a bit like a military exercise, but it's not so regimented, and a lot of the process is very enjoyable. Another helpful tip is to bounce ideas around with other photographers – this will broaden your outlook and give you new insights.



1 Prepare your gear

The night before a shoot review your goals and decide which lens will be your main workhorse for the day. Then maybe add one more lens to widen your options. Ensure your batteries are fully charged and, especially in winter, pack a spare one.



2 Get out there

Although winter days are shorter there is still plenty of scope for sunrise and sunset shots. Try to get to a location before the sun is fully out. Keep an eye on weather forecasts, but don't be put off if conditions aren't perfect – forecasts are not always correct.



3 Stay out there

The longer you stay with a single individual, the more likely you are to record different aspects of its behaviour. Don't be tempted to search for alternative subjects too early as you may sacrifice quality for quantity. Stay alert for possibilities.



4 Highlight the winter theme

In addition to frost, ice or snow, it pays to always be on the look out for other things that define the cold season. Telltale signs of winter include frozen ponds, bare trees, breath vapours and long shadows from the low angle of the sun.



5 Protect your equipment

Dramatic changes in temperature or humidity can cause condensation. Water and cameras full of electric wizardry don't mix, so after spending time out in the cold leave your camera gear zipped up in the camera bag for at least an hour when you bring it indoors.



JOHN AND TRACY'S TOP TIPS



Recce in summer

Arriving at an unfamiliar location in the depths of winter can be daunting. If at all possible try to visit potential winter locations in the summer. Good weather and long days enable you to familiarise yourself with the area in comfort and safety.



Be aware of your tracks

Footsteps in the snow are very photogenic, but only when they are made by your subject and not by you. When searching for wildlife keep disturbance to a minimum and ensure you leave enough pristine snow for your subject to move in to.



Exposing for snow

Camera meters aim to achieve mid-tone grey. In snowy conditions this renders the scene dull. To ensure snow appears bright and white you need to add extra exposure time. Use exposure compensation (typically around +1 to +2) or increase exposure in manual mode.

Coastal otters can be easier to find during the shorter days of winter
Nikon D3S, 500mm (with 1.4 teleconverter), 1/400sec at f/7.1, ISO 2000



➤ appears increasingly alert as you approach it's best to back off a little and stop at this distance to avoid stressing the hare.

Birds and feeders

If you like to take photographs closer to home one idea is to set up a winter feeding station. This can range from a simple bird feeder to a dedicated area with a variety of feeders and props. In the cold of winter this is an advantage as you can pop indoors for a quick cuppa to warm yourself up now and again.

We only have a small garden, but we live out in the country, so we have a healthy variety of visiting birds. To encourage good numbers of birds hang feeders up in several locations. When you want to photograph them take some of the feeders down to limit the food to one specific area and put out one prop at a time. This way you can predict where the bird will land

and have your lens pre-focused on that spot. The usual caveats apply regarding bird feeding and welfare: don't put food on the ground or allow feeders to clog up. Clean feeders frequently and move them around your garden regularly.

Depending on the siting of your garden you can sometimes shoot from a doorway, a window or a shed. If shooting outside many birds will tolerate close distances if you keep fairly still and quiet. Alternatively you could use a camouflaged bag hide or a pop-up hide. A cheaper alternative is to shoot over or through a blanket or duvet cover on an airing maiden or buy a throw-up festival tent.

If you don't have a garden you could visit your local nature reserve, where bird feeders are often kept stocked up to encourage wildlife. Alternatively there are several commercial enterprises that feed wildlife and have temporary or permanent viewing/photography facilities for paying guests. Species on offer in the winter include garden birds, woodland birds, kingfishers, birds of prey and red squirrels.

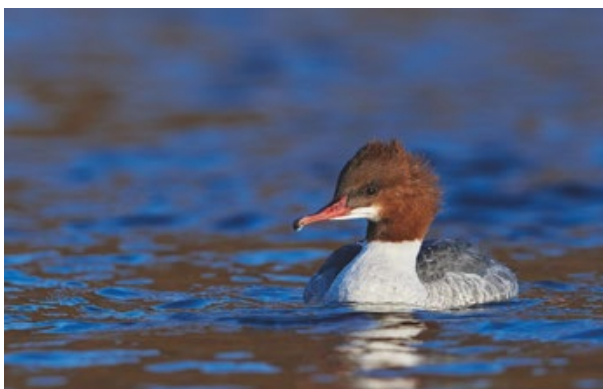
A visit to a red kite feeding station is thrilling at any time of the year and several sites offer good photo opportunities. In winter if there is snow lying on the ground there may be more birds coming in to the site because of difficulties finding natural food under the snow. Also the snow can act as a reflector, bouncing light back under the wings of flying birds, helping to alleviate any shadows and lifting the brightness of the image. It's a chance to obtain images with a different 'feel'.

Red squirrels

The red squirrel is another species that is easily coaxed towards the camera with the promise of extra food. The added benefit to photographing them in the winter months is that their ear tufts are



During winter the number of red kites around feeding sites increases. If there is snow on the ground this acts as a natural reflector
Nikon D3, 500mm, 1/5000sec at f/7.1, ISO 640



Go low

If you always use a tripod fully extended you're showing people a view they could easily see themselves. Placing your camera very low to the ground gives you a different perspective. This will often hold the viewers' interest for longer.



Use props

Make sure you always keep an eye on the weather forecast. If frost or snow is due overnight it's best to put your props out the night before so that they get covered in a layer of the white stuff and don't look out of place in your shot.

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Why it **works**

This image, taken by John, was highly commended in this year's British Wildlife Photographer of the Year competition. It was one of our favourites from a two-week shoot. It conforms to the rule of thirds, with the gap between the two hares being on an intersection. The simplicity of the white background is contrasted with a small element of warm colour on the feet of the front hare. This is striking in the primarily monochromatic image. The snow puffing up around their feet gives a sense of movement and action. Finally there is a storytelling element of mountain-hare behaviour, allowing the viewer to wonder what caused the chase and what happened next.



Hide seed, nuts or fat in the crevices of bark Nikon D3S, 200-400mm, 1/200sec at f/6.3, ISO 1000

➤ most prominent at this time of year (the ear tufts are moulted in late summer then regrow in early autumn). Again if there is frost on the ground or snow this adds a definite winter feel to the images.

With supplementary feeding of any species it is important to provide only small amounts of food. The food should not take the place of their natural food otherwise they may become dependent upon it and suffer if you stop feeding. If you put out too much this may raise the total population artificially within your local area to a point that is not sustainable when you stop feeding (e.g. whilst away on holiday or if you move house). This will cause hardship to the animals.

Other winter opportunities

Every winter the UK coastline sees a large influx of wading birds as they leave their summer breeding grounds to over-winter in this country. They are most active when feeding on an incoming tide, so knowledge of the tide times is important. It is best to go to the beach after low tide and set up, waiting for the tide to push the birds closer. Don't be too anxious to approach

'Every winter the UK coastline sees a large influx of wading birds'

the birds. With patience they will come closer to your lens. It is important that they are not disturbed as it is a vital refuelling time for them.

When watching coastal otters we have found that they tend to go out fishing for long periods (sometimes as long as four or five hours). From our experience they often avoid high tide but can be seen at any other state of tide. In the summer this means very long days if you are trying to find otters, from around 4am to 11pm. However, in winter the shorter days mean that they have less time to fish and will usually be out sometime between 8am and 5pm. For this reason we have experienced a higher success rate in finding otters on winter trips.

Whatever this winter brings, make sure that you wrap up warm and get out there. Hopefully if we get a dose of the white stuff you'll have a choice to make: will you grab your sledge or your camera?

AP

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Ruth Humphreys, Nottinghamshire



Ruth was always surrounded by photographs as a child, as her grandparents were amateur photographers. As a mother of two small children she rarely has much time for herself, but over the past year has decided to combine her two main passions: family and photography. Here we see a selection of her images, all of which are taken in black & white, giving the images an almost timeless documentary feel.

www.flickr.com/photos/134995028@N05

Two of Me

1 Ruth saw this opportunity at London's Science Museum as her youngest son gazed at a display.

Panasonic Lumix GX7, 25mm, 1/80sec at f/1.4, ISO 1600

Together

2 This is a lovely image taken on a day out. It's an image that we can all relate to as we take a stroll through the country.

Panasonic Lumix GX7, 25mm, 1/8000sec at f/1.4, ISO 400





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Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

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Freedom

3 An image that evokes the joy of childhood as Ruth's young son rides his first bike.

Panasonic Lumix GX7, 25mm, 1/1250sec at f/1.4, ISO 200

Christmas Smile

4 This image was actually Ruth's first experiment with the 25mm lens used throughout.

Panasonic Lumix GX7, 25mm, 1/500sec at f/1.4, ISO 400

Brothers

5 Reflections are a great way to add another dimension to your images.

Panasonic Lumix GX7, 25mm, 1/8000sec at f/1.4, ISO 400

Conversation

6 Interestingly, Ruth has shown the interaction between her two sons by focusing on their legs and feet.

Panasonic Lumix GX7, 25mm, 1/500sec at f/1.4, ISO 800

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Think Tank Photo Trifecta 8 Mirrorless Backpack

£120 • www.thinktankphoto.com

Richard Sibley tries out a backpack with a difference

At a glance

- Designed to hold a CSC and three zoom lenses
- Three points of access to main compartment
- Dedicated pocket for 8in tablet

ALTHOUGH cameras may have been getting smaller over the last few years, backpacks seem to have stayed roughly the same size. Smaller ones are usually sling-type backpacks, or they seem too tiny to warrant even carrying on your back. The Think Tank Photo Trifecta 8 changes all that. It is a traditional, dual shoulder bag that can hold your mirrorless camera and lenses, but isn't so small to look ridiculous.

The backpack is very well made and is big enough to fit in the essentials, and that means a compact system camera with a mounted lens, and two or three additional lenses. It fits a Sony A7R and 24-70mm f/4 lens with a flashgun and a couple of primes comfortably. The larger 70-200mm f/4 lens will also fit when mounted to an A7 camera, which is about the biggest CSC combo you can get.

The main compartment can be accessed from left or right pockets, or from a secure zip on the rear. For the obligatory sandwiches, or other essentials, there is a relatively deep top compartment. Alternatively, this can store another lens or more accessories. There are small pockets for memory cards and batteries in the main compartment and a larger one for a tablet. Sadly it will only hold an 8in tablet such as an iPad Mini.

Verdict

It may not be the cheapest backpack, but the Trifecta 8 has all the space that a compact system camera owner will need for a day's shooting. It sits comfortably on your back and has well-placed, supportive padding. For hiking, the Trifecta 8 is small, light and comfortable, and for city shooters it won't get in the way on busy streets or public transport.

Tripod strap

A clipped strap allows a tripod to be tied and hung on the front

Elasticated pouch

Ideal for a water bottle or a waterproof jacket

Three access points

Kit can be accessed from the left, right or back of the bag

Amateur
Photographer
Testbench
GOLD
★★★★★



Epson Value Glossy Photo Paper

- £5.99 (A4 20 sheets), £8.99 (10x15cm 100 sheets)
- www.epson.co.uk



For best results, be sure to select the right paper type in your printer settings

ANYONE who's printed photos at home will know that media is expensive. Inks cost a fortune and high-quality photo paper is pricey. Epson's latest Value Glossy Photo Paper aims to ease this economic pain. As its name suggests, it's a relatively lightweight, 183gsm gloss-coated photo paper that's designed to work with rear-feeding inkjet printers. It comes in two sizes, A4 or 10x15cm for album-size prints, and in various pack sizes. As we'd expect it's notably cheaper than Epson's 200gsm Photo Paper Glossy, and is less than half the price of the 283gsm Premium Glossy Photo Paper. But while the paper base may be lightweight, the printing surface has an attractive lightly textured, bright white finish.

As always, to get the best results, it's important to select the most appropriate paper type in your printer settings. If your driver doesn't list this new paper specifically, Epson advises using the Premium Glossy Photo Paper setting. I used this to make prints of various subjects, in both colour and black & white, with my Epson Expression Photo XP-950 printer.

Print quality is pretty good, with excellent rendition of fine detail. The portrait shows gorgeous rendition of Caucasian skin tones, however, the high-contrast landscape reveals some muddiness and blocking-up of shadow detail. Monochrome prints from greyscale files aren't perfectly neutral but have a slight greenish tinge instead, although it's not so strong as to be unpleasant; printing from a lightly toned file gives more attractive results. Not surprisingly, I was able to get more accurate colour by making a custom profile for the paper, but I doubt many users would go to such lengths.

Epson Value Glossy Paper would be good choice for those making prints on a limited budget, especially when absolute colour accuracy isn't essential. It can't match Epson's premium papers for print quality but it's great value.

Andy Westlake



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What's in your kitbag?

We asked six of **Magnum Photos'** top photographers to open up their kitbags and show us the equipment they shoot with and why...



Crowds celebrate during the aftermath of the collapse of the Berlin Wall on 9 November 1989



Mark's kit includes the Alpha 12 Max with a Phase One IQ260 back

Mark Power

What's in your kitbag and why?

'For almost 20 years I used nothing but a Horseman 45FA 5x4in large-format camera. For 90% of the time, I paired it with a 135mm Nikkor, although I used to carry five other lenses with me. But now I've moved to a digital "equivalent" – an Alpha 12 Max with a Phase One IQ260 back. I have just two lenses because they're so expensive – a 60mm and an 80mm. My tripod of choice is a carbon Gitzo with a Manfrotto head.'

Is there any one piece of kit that helps your photography?

'I always carry a small make-up mirror I bought in South Korea for about 50p back in 1995. It enables me to see the settings on my camera

and lens when they are too high, or in an awkward place.'

What kit would you recommend to other photographers who would like to shoot in your genre/style?

'I need a camera with movements; correcting wonky parallels in Photoshop just isn't the same thing. However, kit isn't everything. Ideas are what matter, so if a phone is appropriate, or the only thing you have, then use a phone.'

What is your all-time favourite piece of kit?

'I love my Alpa – it's beautifully engineered and a lot tougher than my Horseman was, but I also thought the Mamiya 6 was a perfectly designed camera, especially with the 50mm/80mm



Mark Power travelled the world and when he came back to the UK, aged 24, decided to become a photographer. He became a full member of Magnum in 2007 and is a visiting professor at the University of Brighton. Visit www.markpower.co.uk.

lens combination. I made my "Shipping Forecast" project with this camera in the early 90s, before running out of ways to use a square and moving instead to large format.'

What impact has digital had on your photography?

'When I stopped using my 5x4in camera, it was costing more than £10 per picture, which severely curtailed my output. I had to take out a massive bank loan to buy my Alpa/Phase but it's been worth it; I've never been as productive as I am now. However, it's still a fairly laborious way of working, so I don't spend my life in front of a screen trying to decide which is the best of several almost-identical pictures. I still make those decisions in front of my subject.'

Is there one piece of kit that hasn't been invented yet that you would like to have?

'I'll be forever and always in search of the perfect camera bag.'

Attendees of the Million Man March on the National Mall, Washington D.C. in 1995



© ELI REED/MAGNUM PHOTOS

‘Don’t overdo it, keep it simple. Too much kit will make you miss the moments’

Eli Reed

What’s in your kitbag and why?
‘It varies from assignment to assignment. Working from a small crossbody bag up to a 15in Peak bag. I also use a slim National Geographic knapsack that may hold a 70-200mm, a second focal length and possibly a second camera body. I also may use a National Geographic shoulder bag that holds three to four possible lenses or a hotshoe Sony strobe that works very

well when travelling small.

‘In a small bag the camera “possibles” are a Sony Alpha 7R II, an Alpha 7S II or a6300. The Sony lenses are a 35mm f/1.4, an 85mm f/1.4 and a 20mm f/2.8, which translates to 30mm on an a6300. In a 15in Peak bag, I might have a Sony Alpha 7, Alpha 7 II, Alpha 7R II, Alpha 7S II or a6300, and the lenses are all Sony – a 24-70mm f/4, a 70-200mm f/4, a 135mm f/1.8, a 35mm f/1.4, a 55mm f/1.8, an 85mm f/1.4 and a 20mm f/2.8. For Sony flashes I use a hotshoe normal strobe and/or a small Sony strobe that acts as a trigger to the larger strobe.’

Is there any one piece of kit that helps your photography?

‘There’s not particularly one piece that helps get certain shots. One camera being carried all the time helps a lot. The Sony Alpha 6300 with the 20mm f/2.8 is useful for constant carrying. I will also carry the camera’s f/3.5-5.6 kit lens, because it is so small. You can also turn off the camera sound, which occasionally is useful in sensitive moments so that you can avoid



The National Geographic knapsack that can hold all that Eli needs on a shoot

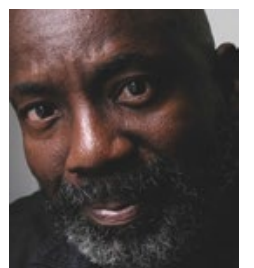
changing the mood of wherever you are shooting.’

What kit would you recommend to other photographers who would like to shoot in your genre/style?

‘Don’t overdo it with equipment when you are looking for images. Keep it simple. Too much will make you miss the moments.’

Is there one piece of kit that hasn’t been invented yet that you would like to have?

‘It would be a 28mm or 30mm lens that can zoom to 100mm and is f/1.4 all the way. It would autofocus fast and accurately.’



Eli Reed began as a freelance photographer in 1970, and his work from El Salvador and Guatemala attracted the attention of Magnum in 1982. He was nominated to the agency in summer 1983 and became a full member of Magnum in 1988.



The Sony Alpha 7R II camera with 35mm f/1.4 lens

David Hurn

What's in your kitbag and why?

'Most of my life I have used Leica camera bodies with two lenses: a 28mm and a 50mm. I like the viewfinder, as it's like looking through a window with an etched area corresponding to the lens. I like to be able to see what is outside the actual taking area. I always worked with two camera bodies. Since going digital I still use two bodies – both Fujifilm X-Pro2 – still fitted with the equivalent 28mm and 50mm lenses. I love the viewfinders, and the dioptre regulator as my eyes tend to "wander focus" when they get tired and the dioptre wheel lets me always keep my vision sharp. All the time I tend to observe the world as broken up into 28mm or 50mm rectangles; it helps concentration and, if photographing, where to stand.'

Is there any one piece of kit that helps your photography?

'The most important "other" equipment is a good pair of shoes. When working, you're in them 12 hours a day; you can't function with bad feet. I also carry eight batteries.'

What kit would you recommend to other photographers who would like to shoot in your genre/style?

'If you have a very strong instinct for geometry, and love people, then I would certainly recommend the Fujifilm X-Pro2. I still sense that all cameras are far too complicated. I continually press some buttons by mistake



Demonstrators try to storm the American Embassy in Grosvenor Square, 1968

'The most important "other" equipment is a good pair of shoes'

and everything goes haywire. I am technically hopeless, so I have to carry the instruction book to get back to simplicity.'

What is your favourite piece of kit of all time and why?

'For as long as I can remember I have used an Eagle Creek shoulder bag. It doesn't look like a camera bag, is wonderfully light and strong, and takes my two cameras, lenses, a small iPod (mainly for reading books and the Fuji manual, plus email), an iPhone for phone and music, a very small

David carries all his equipment in an Eagle Creek shoulder bag



David Hurn began his career in 1955 at the Reflex Agency and quickly gained a reputation by covering the 1956 Hungarian Revolution. He became a full member of Magnum in 1967 and has now turned his cameras away from current affairs to focus on more personal projects.

SAS poncho (literally 3x1.5in when packed), a notebook and a space pen.'

What impact has digital had on your photography?

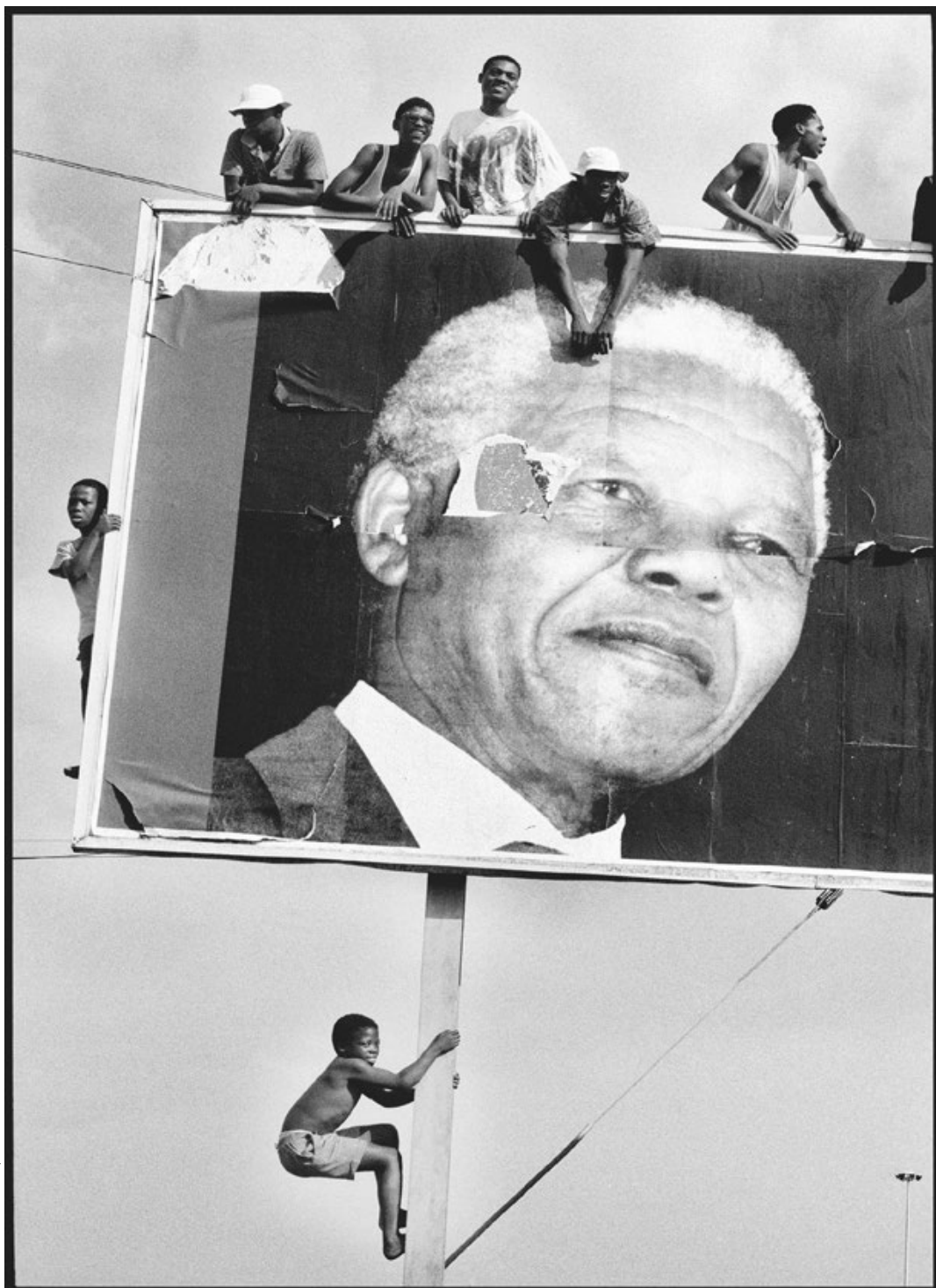
'A camera can only ever be a box with a hole in the front. Throughout its changes, the method for capturing the "trace" through the lens has varied; glass, tin, film, digital etc, the picture you take is still a trace and, for me, it's the picture that matters. If digital has affected me, it's that I no longer have smelly hands.'

Is there one piece of kit that hasn't been invented yet that you would like to have?

'I would quite like equipment that links to my head so that when I blink it records the picture.'



A selection from David's extensive kitbag, including two Fujifilm X-Pro2 cameras, each with a different lens



Above: A young black girl, scarcely more than a child herself, looks after a baby girl for a white family, 1969

Left: Supporters climb to every vantage point while awaiting the arrival of Nelson Mandela, 1994

would like to shoot in your genre/style?

'Olympus cameras are terrific; they'll do everything and you can make a 3ft blow-up without any problem. For someone who started his life shooting Kodachrome 64, to be able to shoot at ISO 1000 or so, and get the quality, is just amazing. Anyone who tells you that the film quality of Kodak Tri-X is better than digital just likes a lot of grain. I don't.'

What is your all-time favourite piece of kit?

'No question – the Leica MPs. The first film Leica MP was just fantastic. It was a complete breakthrough and the shutter was relatively quiet.'

What impact has digital had on your photography?

'I think the positives are obvious. But because everybody has been developing their cameras so quickly, the downside is that you've got to change your camera every three years because it's suddenly out of date. But the quality is pretty good. I'm absolutely pro-digital.'

Is there one piece of kit that hasn't been invented yet that you would like to have?

'I'm not a great technical guy, but if Olympus came out with the same [PEN-F] camera that you could adjust the aperture and the distance on, I'd be more than happy. At the end of the day it's the eye behind the camera that counts, not the camera.'



Ian Berry built his reputation in South Africa where he was the only photographer to document the Sharpeville massacre in 1960. In 1962, Henri Cartier-Bresson invited him to join Magnum, and in 1964 he became the first contract photographer for the *Observer Magazine*. Visit www.ianberrymagnum.com.

Ian Berry

What's in your kitbag and why?

'A couple of other guys at Magnum were using Olympus, so I thought I'd try one and I got hooked on those. I've got a couple – a PEN-F, which I like because it's a bit more like a Leica, in that the viewfinder is on the left-hand side. I'm left-eyed, so that's quite useful. I find them terrific; they're quiet and the anti-camera shake business is brilliant.'

'When walking around shooting wide, I use the 15mm, a joint Leica-Panasonic lens that's the equivalent of a 30mm, and the 50mm is also an f/1.4. Then I have the equivalent to a 24-70mm f/2.8 zoom, the 70-200mm and also a ridiculous lens – the 45mm f/1.8 I think, which is absolutely miniscule compared with the 85mm f/1.5 I used to carry; it's brilliant. I have the longer lens, a 70-150mm f/2.8 Olympus lens, which stays in a hotel

room unless I have to use it. It gives me a 300mm focal length and is a lot lighter than my old 70-200mm f/2.8 Nikon lens – it's half the size, half the weight.'

Is there any one piece of kit that helps your photography?

'Growing up with Cartier-Bresson in my young days in Paris with Magnum, he managed to walk around with one camera all the time and I've never been able to do that. I spent my lifetime using three Leica rangefinders and a Nikon in the bag with a long lens. When these Panasonics and then Olympus cameras came along, it was a godsend, because I carry a bag with three bodies and half a dozen lenses, and it's nothing compared with what I used to carry – they're a lot lighter.'

What kit would you recommend to other photographers who



The Olympus PEN-F, Ian Berry's camera of choice





© BOTH IMAGES MICHAEL CHRISTOPHER BROWN/MAGNUM PHOTOS

Michael Christopher Brown

What's in your kitbag and why?

'I use Sony Alpha 7-series cameras and Leica M-Lenses. I like small cameras and lenses, and these are among the best in the world. I don't travel with much equipment and use mostly 35 and 50mm lenses.'

Is there any one piece of kit that helps your photography?

'Over the past year, I've worked a lot in Cuba in low light. The Sony Alpha 7S worked wonders as I can shoot a lot at ISO 20,000 and 40,000, making certain imagery possible that wasn't just a couple of



The Sony Alpha 7S

years ago. I also enjoy the silent mode, so there is no shutter noise, which helps to minimise disturbances when shooting in quiet situations.'

What kit would you recommend to other photographers who would like to shoot in your genre/style?

'Small cameras and small kits, shoot a lot and read the instruction manual to discover the options these cameras have to offer, which can help in a faster and more effective camera operation.'

What is your all-time favourite piece of kit?

'I've been really loving the 50mm f/1 Leica Noctilux lens. I've got the older model and have used it extensively over the past year.'

What impact has digital had on your photography?

'There's more latitude in exposure, colour and correction possibilities. The raw file is a dream; it has made everything easier, faster and less expensive. Photographers nowadays are able to do so much more with their imagery than photographers in the past, who often would not see their images for weeks if they were, say, on assignment overseas. My generation straddles these two

Above: A former Muslim Brotherhood member bears his bullet and knife scars, 2013

Above right: Abandoned aircraft are a common sight at airports in Africa, 2012



Michael Christopher Brown is a contributing photographer for *National Geographic* magazine and *The New York Times Magazine*. His most recent work examined the electronica music and youth scene in Havana, Cuba, and the conflict in the Democratic Republic of Congo. Visit www.mcbphotos.com.



concepts, so I'm able to appreciate both, but I think digital has only been a good thing – very few folks are still shooting film.'

Is there one piece of kit that hasn't been invented yet that you would like to have?

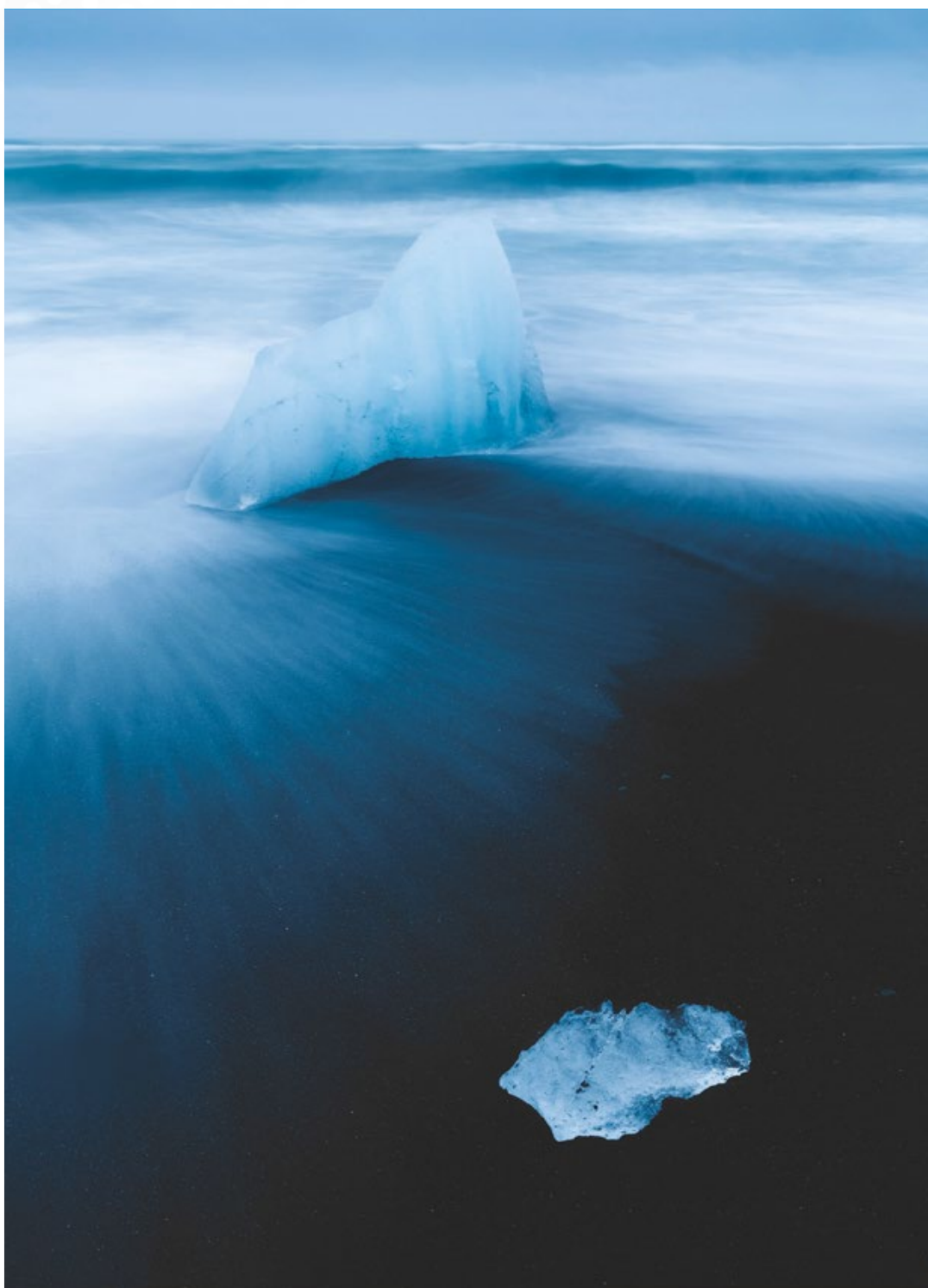
'The "hands-free camera"... a piece of kit you control with your eye and it scans your brainwaves to see how you would like the aperture and shutter speed. I see photography becoming more "techy" but also less "techy" and focused on the photographic experience... there are fewer barriers nowadays to taking good pictures. This will continue to develop.'

AP



The Leica Summarit-M 50mm lens (top) and the Leica Noctilux-M 50mm lens

Ice on the black sand beach at Jökulsárlón.raw

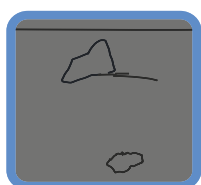


ON THE ICE BEACH IT'S A DARK, SOMBRE WINTER'S DAY.

The grey cloud is low, and the rain is steady, but the muted light is just perfect for the subject matter all around me, namely waves lapping around the artfully sculpted blocks of ice on the black sand.

Now I've seen many images of this unique combination before – it's an Icelandic photographic staple – but there's no resisting the appeal of such stark, elemental beauty. In fact it's a beauty that is enhanced by the flat lighting, a cold scene of black and blue with simple graphic appeal. But as so often is the case here in Iceland the conditions are difficult: apart from the rain, salty spray is being driven inshore off the waves and onto my increasingly crusty camera, lens and filter. So be it, such adversity is now familiar.

I want to express enough movement in the breaking waves to create graphic icy streaks against the black sand, but not so much it just becomes a milky mess. The Little Stopper filter enables me to use shutter speeds measured in seconds, which experimentation suggests is about right. Such rational analysis is of course all well and good, but every wave ensures every frame is different. I'm engrossed, revelling in the joy of photography, and hopeful perceptive art is being created. If so it's Mother Nature's work.



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Canon 5D mkIII,
24-70mm lens @ 44mm,
4 secs @ f16, ISO 100

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HandeVision Ibelux 40mm f/0.85

Is the world's fastest prime lens all it's made out to be? **Michael Topham** reveals if this specialist optic is worth looking at by those who shoot mirrorless

There are lenses with fast apertures and there are lenses with incredibly fast apertures. The HandeVision Ibelux 40mm f/0.85 falls into the latter category and holds the title of being the world's fastest lens in production. Faster than Leica's 50mm Noctilux-M ASPH f/0.95 and the series of f/0.95 optics Voigtlander produces for Micro Four Thirds, this Ibelux 40mm f/0.85 is an ultra-bright manual focus lens that's available in four lens mounts. Catering for Micro Four Thirds, Sony E-mount, Fujifilm X mount and Canon EOS M mount, it provides a 35mm-equivalent

focal length of 80mm when it's attached to Micro Four Thirds cameras and is equivalent to a 60mm lens when it's paired up with APS-C cameras (it doesn't cover full frame). Being half a stop faster than an f/1 lens and one third of a stop faster than lenses with an f/0.95 maximum aperture, it'll appeal to those who'd like the option of shooting as fast as possible in low light, as well as photographers who'd like to explore its incredibly shallow depth-of-field capabilities.

Features

Take a glance at the underside of the barrel

and you'll come across engraved lettering that tells us more about the design of the lens and where it's made. Jointly developed by camera adapter specialist Kipon and IB/E optics GmbH in Germany, it's manufactured in China by Shanghai Transvision. By merging German engineering standards with Chinese cost-effective production, the companies decided to create a new brand name for the partnership, which is HandeVision. The first three letters 'Han' stand for China in Mandarin, while the following two letters 'De' represent the first two letters of the German name for Germany – Deutschland.

The Ibelux 40mm f/0.85 features an optical construction of 10 elements in 8 groups, including a concave front element that's said to reduce chromatic aberrations and maintain a central angle of incidence of





Sharpness is poor in the corners at wide aperture settings, but edge-to-edge sharpness does improve by stopping down to f/5.6

➤ 2.6° for sharp results and minimal distortion throughout the aperture range. The lens benefits from a 10-blade aperture to ensure out-of-focus highlights are portrayed in a circular shape. It's easy to make out these 10 aperture blades when you peer down the barrel and rotate the aperture ring across its f/0.85–f/22 range. At the rear, the lens employs a metal mount, but being manual-focus only there are no metal contacts to form an electronic connection between the camera body and lens, meaning the EXIF data recorded by the camera won't provide any information about the focal length or aperture used. If you'd like to keep a record of your aperture settings, you'll need to write these down or make a note on your phone. The other alternative is to use your camera's rating system as a reference – for example, I rated all the images I took at the lens's maximum aperture (f/0.85) with one star and all the images I took at f/2 with two stars.

Other features to note include its 75cm minimum focusing distance and its 67mm thread at the front for attaching screw-in filters and adapters. Unusually, HandeVision supplies the lens with a screw-in metal lens cap as opposed to the pinch style that we're much more familiar with on today's lenses. As part of

the boxed contents, you're also given a leather case that features a well-padded interior to provide additional protection on the move.

Build and handling

On first impression, the lbelux 40mm f/0.85 appears to follow the model of German car manufacturing, which is often reserved when it comes to styling and design, and is best known for its robustness and stellar build quality. With an all-metal and glass design, and no plastic in sight other than the lens cap at the rear, it's a solid chunk that feels a lot heavier than you'd expect for a lens of its stature. The mass of this lens (1.2kg) goes against the weight-saving approach that many photographers are trying to make by switching systems and moving to mirrorless. In perspective, it's almost double that of the Voigtlander 42.5mm f/0.95, but the lbelux does cover a larger image circle.

As well as heavy, the barrel is incredibly long. This combination doesn't bode well for today's mirrorless cameras and can make the smallest models feel nose heavy and unbalanced in the hand. Though our X-mount sample of the lens didn't feel too out of place when it was coupled to the Fujifilm X-T2 with the VPB-XT2 vertical power booster attached, I was aware that the combination of camera and lens felt much

'The focus ring could benefit from being better damped'

more front heavy with the booster removed. With no tripod collar or tripod thread built into the lens, you'll find yourself supporting the barrel in the palm of your left hand. It's also worth pointing out lenses this heavy can put increased strain on a camera's lens mount.

To shield the front element from flare and glare, there's an in-built lens hood that operates in a push/pull fashion. Despite reports of the hood working loose on other press samples, ours was a good tight fit and operated without fault. The only thing I would say about it is that it doesn't extend particularly far beyond the front element and the screw-in lens cap can't be removed when it is extended. I tended to keep the lens cap stowed away in my pocket as I found unscrewing and screwing it back on between shots to be far too time consuming.

Working back from the lens hood, you'll come across the thin and finely grooved metal aperture ring. This clicks between stops but doesn't click at half-stop intervals like some manual-aperture lenses. The aperture settings and focus distance markings are all engraved and well painted. However, a prolonged spell of shooting revealed that the focus ring could benefit from being better damped. As it is, the tiniest knock or touch of the manual-focus ring is enough to throw the focus out – something that's incredibly easy to do on a lens that allows you to shoot with such a shallow depth of field. The throw of the manual focus ring is fairly long, too. From its minimum focus distance (75cm) to infinity you're looking at a rotation of almost 270°. This has its advantages, in that it's good for ultra-precise focusing, but makes it very slow to acquire focus quickly between near and far subjects.

Original Image



Chromatic Aberration removed in Lightroom CC



The lens exhibits strong purple fringing at wide apertures, but this can be addressed in post processing



The lens can produce satisfying results, but be prepared for your focusing ability to be put to the test

There will be some who find the old vintage style rather attractive, but as far as practicality and usability is concerned, it's a bit of a pig to handle and it's definitely not the lens you'll want to pull from your bag when time is against you in a fast-paced or pressured environment.

Image quality

The appeal with this lens is its incredibly fast aperture, but with such a fine margin for error when it comes to acquiring focus, it's not the most forgiving. To achieve optimum focus and usable results, you'll need to take advantage of your camera's manual-focus assist settings.

We know a super-fast prime is likely to have its flaws at its maximum aperture, but the big question is, are they so bad as to be unusable? During the time I spent testing the lens on Fujifilm X-system cameras, I didn't shy away from shooting at f/0.85, and although it's not unusable at this aperture, it did require a lot of patience to find optimum focus and you will need to be prepared to take a lot of shots to get one that you consider sharp enough. As our lab results clearly show, things sharpen up considerably when you close down by a few stops and with such a fine margin for focusing error at f/0.85 I found myself stopping down to f/2-f/2.8 quite frequently.

Large aperture lenses are always optically compromised, and spherical aberration and longitudinal chromatic aberrations were severe in the images I took at wide aperture settings, so users will need to be prepared to address these manually in post-processing. An inspection of images taken in the direction of the light revealed that the severity of purple fringing could be resolved by increasing the Defringe amount slider to a value of 10 from Adobe Lightroom's lens correction controls.

At f/0.85, we measured the corners to be 1.2EV darker than the centre of the frame, but just like image sharpness, vignetting does improve as the aperture is stopped down. AP

Our verdict

It may lay claim to being the world's fastest lens, but this test has revealed that the Ibelux has more cons than pros. As much as we love the beautiful blur it's capable of creating at wide apertures, which remains the sole reason you'd buy this lens, it lets itself down in areas of image quality and handling. It exhibits very obvious purple fringing and spherical aberration at wide apertures and corner sharpness is disappointing too. Then there's the handling – it's bulky and weighs an absolute ton.

Micro Four Thirds users would be far better off to forgo the 1/3 stop of aperture you gain here and opt for the Voigtlander 42.5mm f/0.95 instead. The Mitakon 50mm f/0.95 is a cheaper option for Sony E-mount users who want a fast manual-focus lens and despite being longer and slower I much prefer the Fujifilm 56mm f/1.2 R XF. For the time and effort you'll spend hunting around to find a good price for this lens, it's definitely worth thinking about the alternatives first.



Data file

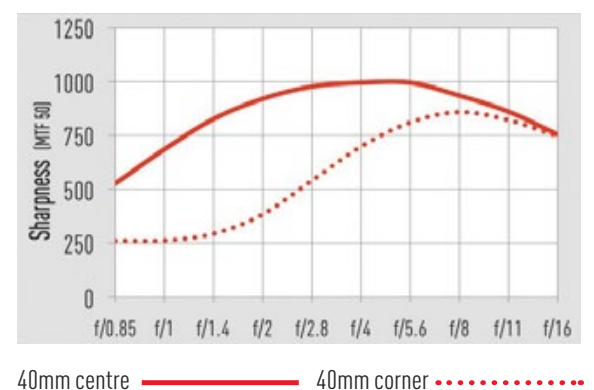
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Lens Elements 10
Groups 8
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Testbench
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HandeVision Ibelux 40mm f/0.85

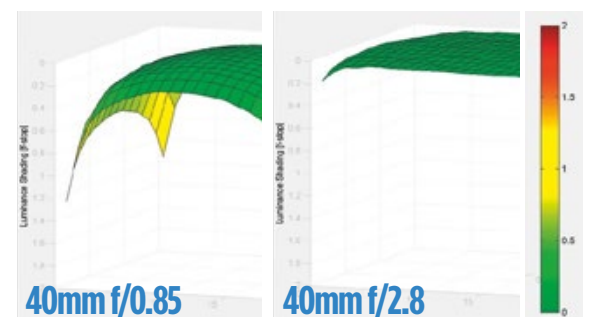
Resolution

Our Applied Imaging tests confirm what we found by studying our real-world images. At f/0.85, the centre of images are noticeably sharper than the edge. Sharpness at the edges starts to improve beyond f/2. Users wishing to find the sweet spot between centre and edge sharpness will want to use the lens around f/5.6. To help remind users that this is the optimum aperture for edge-to-edge image sharpness, the f/5.6 setting is coloured green on the barrel.



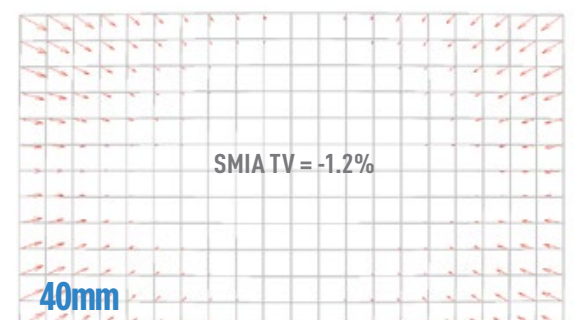
Shading

Using the lens at f/0.85 introduces corner shading at the edges, with corners appearing approximately 1.2EV darker than the centre of the image. Stopping the lens down to f/1.4 sees an improvement, with corners appearing 0.8EV darker than at the centre. You can use it between f/2.8-f/22 safe in knowing that vignetting won't be a cause for concern.



Curvilinear distortion

The lens exhibited barrel distortion mounted to our Fuji X-system camera. In real-world images, you'll be hard pushed to notice it unless you go in search of it. To counteract the barrel distortion in my test images, I took manual control of the distortion amount slider in Lightroom and set it to +5.



Cold-weather wear

Photography clothing needs to be versatile, adjustable and longwearing. **James Abbott** takes a look at some of the best jackets for photographers, whatever conditions they find themselves shooting in

Hood

Having the option to pull a hood over your head is important when you're shooting in inclement weather. Always a useful feature.

3-in-1

Some jackets feature a 3-in-1 design that allows you to tailor the layers and warmth of the jacket to the conditions you're shooting in.

Pockets

A good photographer's jacket should have pockets aplenty on the inside and the outside. Look for soft, protective linings.



Data file

	Weight	Outer material	Waterproof	Breathable	Hood	Pockets	Sizes	Colour options	Price
Fjallraven Barents Parka	1,935g (medium)	G-1000® HeavyDuty	Yes	Yes	Yes	9	XS-XXXL	5	£415
COOPH Field Jacket	710g (medium)	100% Stotz EtaProof cotton	Yes	Yes	No	9	S-XXL	3	£356
Paramo Halcon Jacket	967g (average)	Nikwax Analogy Waterproof fabric	Yes	Yes	Yes	9	S-XXL	1	£295
Jack Wolfskin Taiga Forest Parka	1,750g (large)	FUNCTION 65 fabric	Yes	Yes	Yes (in collar)	6	S-XXXL	1	£215

Fjallraven Barents Parka

£415 www.fjallraven.co.uk

IF YOU'RE looking for a coat that's designed to be worn in temperatures around zero, the Fjallraven Barents Parka might be just what you're looking for. Warm and waterproof, it's a great choice for those who tend to hang around in cold and wet weather.

To keep out the wind and rain, the outer material is G-1000 HeavyDuty, which is tough and hardwearing. The coat also features a hydratic membrane to wick away perspiration while keeping rain and moisture out. However, the jacket is heavy, with a medium weighing 1,935g.

Pockets on the Barents are plentiful and some are quite large. There are two large vertical chest pockets, a Napoleon pocket, two inside pockets and two front bellows pockets which are ideal for storing lenses. These are also large enough to hold CSCs and small DSLRs with a lens attached.

The Barents Parka provides style, comfort and practicality.



Fjallraven sizes can be generous and a Barents Parka in small is the equivalent of other coats in medium. The coat is available in five colours. At £415 it's not cheap, but it is a high quality jacket that will keep you warm and dry.



Paramo Halcon Jacket

£295 www.paramo-clothing.com

SUPER LIGHTWEIGHT, and able to cope with up to four hours of rain, the Paramo Halcon Jacket is a versatile option that's ideal for wildlife and landscape photographers shooting in autumn, winter and spring. However, for winter, a fleece would be necessary because the Halcon wouldn't be warm enough on the coldest days on its own.

This jacket uses soft and quiet (rustle-free) Nikwax Analogy Waterproof fabric, which is breathable, and the inner material helps to wick away moisture.

On the outside there are two large vertical pockets, and two bellows pockets with zip pockets behind. The bellows pockets are much smaller than its rivals, but are large enough to hold smaller lenses or accessories. On the inside there are two large mesh pockets, including a large internal breast pocket. Overall, the Halcon is an impressive jacket suitable for



all seasons, and offers a perfect solution for wildlife shooters thanks to its 'quiet' material. It might not be warm enough for winter, but with a fleece and base layer you can get away with it in even the coldest environments.



COOPH Field Jacket

£356 www.cooph.com

THE COOPH Field Jacket is a simple and stylish option intended for year-round use, and is made from the same waterproof and windproof Stotz EtaProof cotton fabric that was used to create overalls for Hurricane pilots during World War II.

Breathable, and so lightweight you barely notice you're wearing it, this jacket feels more suited to spring, summer evenings and autumn shooting in the city rather than the great outdoors. The more advanced materials of the other three jackets make them much more suitable for the colder seasons.

On the outside you'll find four large exterior pockets at the front, including two bellows pockets that can carry a 70-200mm f/2.8 lens or a small CSC with lens attached. On the inside there's a breast pocket that's ideal for a mobile phone, and another large pocket with a smaller zipped



pocket at the front.

This jacket certainly isn't as warm as the other options here. In cold weather, a base layer and thermal jumper are essential, although in cool temperatures the COOPH can hold its own.

For what you get it is expensive and compared to the other jackets it is unique.



Jack Wolfskin Taiga Forest Parka

£215 www.jack-wolfskin.co.uk

A VERSATILE combination, the Jack Wolfskin Taiga Forest Parka is a 3-in-1 coat made up of two individual jackets. These include an outer jacket, and an inner insulated fleece that can be worn individually or together.

The outer jacket is made of Function 65, which is a windproof and water-resistant, breathable hybrid fabric made with organic cotton. The inner jacket is made of Stormlock Softtouch – a lightweight, windproof and water-resistant material. These features make the Taiga a true year-round jacket.

When it comes to pockets, the Taiga does fall down compared to the other options, as it has no internal pockets. However, the outer jacket does include two breast pockets and two large lower pockets big enough to carry lenses as large as a 70-200mm f/2.8, with two additional zipped pockets behind. The inner jacket offers two external pockets that are only available when this is used alone. The ability to use the



jacket in three combinations to cover year-round use will be attractive to many, although the lack of internal pockets could be a deal-breaker for others. The Taiga is a warm, flexible and affordable option that's definitely worth a much closer look.





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An old Tamron Adaptall lens is a good option for your Nikon D800E

Cheap stopgap lens

Q I have sold my Nikon D5100 and collection of DX lenses, and now own a full-frame D800E. I am using the Nikkor AF-S 24-70 f/2.8G IF-ED as my kit lens. I'll not be able to afford another decent quality lens for a while, so I'm exploring a stopgap, in the form of a very old manual-focus lens. I would like a medium telephoto zoom. I read good things about the Vivitar Series 1 70-210mm but they seem hard to find. On the other hand, a few Tamron Adaptall 2 80-210mm f/3.8-4 zooms are going for silly money on eBay. Would this work as a stopgap tele zoom? **Anton Grant**

A For the best quality from old Tamron lenses, it's worth looking out for examples from the 'SP' Super Performance range. However, even some non-SP lenses are surprisingly competent. I have used a 70-210mm Type 46A and was pleasantly surprised by how usable it was. The general story is that centre sharpness is usually good throughout the zoom range, but stopping down a little will bring up the corners. Lateral chromatic aberration can be present, but you can correct that in post-processing. Lens coatings weren't that good back then, so be careful about flare-inducing extraneous light. You should avoid early versions such as the 90-210mm Type 03A, though, confusingly, the later Type 103A is a good choice. The beauty of the system is that you can buy one with an incompatible mount and just look for an Adaptall mount compatible with your camera. There are even chipped mounts that work with the AF system to indicate when focus has been reached, even though you're manually focusing, of course. You will need an AI or AIS mount, and metering will either be all manual or aperture priority. You change the aperture using a ring on the lens.

Back-focus fix for Pentax K10D

Q I recently got a good deal on a Pentax K10D on eBay. I am using a 24-90mm zoom with it, although the crop sensor means it's not wideangle, as it would be on a full-frame DSLR. However, a more annoying problem is that the things I focus on aren't reliably in focus. The focus seems to be further away. I am hoping there is a DIY fix for this, as I fear sending the camera away might cost more than I paid for it! **Jim Fenton**

A This sounds like a classic case of 'back focus' – or where the actual sharpest focus is further back in the field of view than where you targeted it to be. A number of things could explain your problem: it can be a characteristic of a particular lens, or the AF sensor is not positioned precisely, and so on. The good news is that, yes, it is possible to calibrate the focusing. The bad news is that it's not as simple and straightforward to do as with some cameras. Basically, you need to go into the camera's debug mode. This involves switching the camera on with an SD card inserted containing a text file that simply reads

[OPEN_DEBUG_MENU]. The SD card slot door needs to be open when you power up. You will then see the service menu options. Select debug mode and then Test Mode and the AF Test option, option 1. From here you can set a sensor focus bias of + or – in micro metres. Put simply, you need to take pictures after making an adjustment and then compare before and after until you get it spot on. There isn't space here to go into too much detail, unfortunately.

Linear or circular polariser?

Q Should I get a linear or circular polarising filter for my Sony Alpha 200 DSLR? I'm going to South America next year and will be spending time on rivers and lakes, and want to ensure I can cut out surface water reflections when needed. **Jasmine Drury**

A Get a circular polariser. It will avoid potential problems with autofocus and exposure metering accuracy, and in any case it's quite difficult to find new linear polarising filters these days.

Q&A compiled by Ian Burley



You can calibrate the focusing by going into the debug mode on your K10D

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CPE6

My life in cameras

Mike Smith looks back at the cameras that have shaped his career and life

Mike Smith



A wedding, event and portrait photographer based in London and the home counties, Mike specialises in documentary work and environmental portraiture. He also undertakes a range of computational photography commissions generating 3D models for clients. He flexes his creative photography muscles by embarking on personal projects, the latest of which is a pop-up studio called Pause2Pose.

1985 Canon Sure Shot AF35M

After a series of low-cost hand-me-downs from my father, I eventually inherited the Sure Shot in my early teens. This was my first 'serious' camera in that it took good photos, a result of the autofocus, autoexposure and sharp 38mm lens. I used it extensively on climbing trips throughout the UK, but it left me wanting more.



1987 Pentax P30

The upgrade came in the form of a Pentax, a camera that my brother also had. This really was wonderful – it had a super-sharp, lightweight, 50mm Pentax f/1.7 lens, in-camera metering, a bright viewfinder (for the manual focus) and, most importantly, produced some great photos. It was my main camera for more than 10 years and I shot landscapes extensively. However, the most memorable event was my first funeral. Besides the 70–200mm jamming, I had a surreal wait in a one-hour photo shop because I was so paranoid the photos from the undertakers wouldn't come out. There really was no second chance.



2006 Nikon D70

After a photography hiatus, the D70 persuaded me to jump on the digital bandwagon. It was well built, it had a great range of lenses and the resolution was satisfactory. I'm also a particular fan of the Nikon firmware – I feel at home navigating the menus, and the functions – at least for me – do exactly what I want, the way I want it. As much as it surprises me, in-camera software is the unsung hero of Nikon – they do it very well. This was my principal camera on a number of kite aerial photography projects. At 1kg with the 24mm f/2.8D lens, it needed a big kite!



2012 Nikon D700

I wanted to make the jump to full frame and with the forthcoming release of the D800, did I wait or go with the tried and tested? I stuck with the D700, which turned out the cheaper option, in essence trading resolution for low-light performance. It is a stellar camera and I have no regrets. While not ideal for street photography – it's big – it fitted every need I had, is robust and will just keep on shooting.



2015 Bronica RF

I know, a film camera! I both wanted to shoot medium format and to supply a film option for clients on portraits and weddings. So it's not my 'go-to' camera, but it gets regular outings. And if you are looking for a lightweight option, two cameras jump out – the Mamiya 6 and the Bronica RF. I plumped for the latter and, after you get over a few of the quirks, it is quite simply brilliant. It's smaller and lighter than the D700 but shoots medium format.



Mike took this with the Nikon D700 which has excellent low-light capability

© 2012 MIKE J SMITH

Amateur Photographer

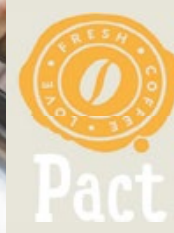
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Tony Kemplen on the ... SupaSnaps Snappit

The camera that came free with every roll of film purchased at SupaSnaps

Cameras don't come much simpler or cheaper than the SupaSnaps Snappit. In fact, cheap is an understatement, as these were given away by the high street chain SupaSnaps in the early 1990s. If memory serves, you got a free camera whenever you had a film processed; sometimes you even got a free 126 cartridge, too. They came in a whole range of colours, and often had cartoon characters printed on them, or came with stickers so you could customise them to your taste. I don't know how many were actually used. After all, the chances are you already had a camera if you were having a film processed, but I know they featured heavily in rummage boxes in charity shops and car boot sales for years. You still see them now, but not very often. For all its cheapness, the Snappit has a certain style to it, and it turns out to have been designed by Sebastian Conran, of the Conran design dynasty.

The camera is narrower than the film cartridge, which at first seems a little puzzling, until you realise that the film supply end of the cartridge remains sticking out of the side, with only the take-up spool getting inside the body. There were similar, much



St Mark's Basilica, Venice, featuring my finger – often the case in the old days

smaller versions made for the 110 'Pocket Instamatic' cartridges.

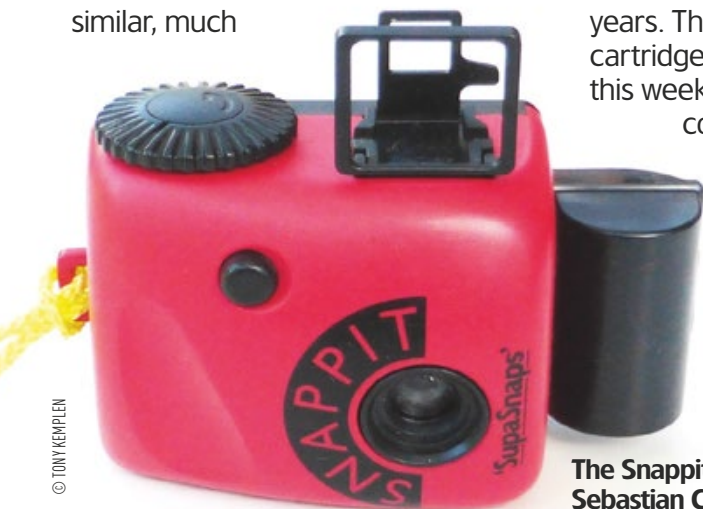
An immediate problem with using any 126 camera is that the last cartridges rolled off the production line in 2008, so there is no option but to track down an expired but unused film. I sometimes strike lucky in a charity shop, but you can usually find them on eBay, albeit at upwards of £10 and often dating back 30 years. The Boots' own-brand cartridge that I unearthed for this week is a spring chicken compared with some I've used, dating as it does to 1994.

To load the camera, you simply slide the back off, pop the take-up spool end of the cartridge in, and

replace the back. Just like 120 roll film, there is a paper backing printed with frame numbers, which are visible through a cut out in the back. All you need to do is wind on, compose and shoot. The frame number is only for reference. Unlike 120 film, you don't have to watch the backing paper for the right place to stop as the camera does this for you.

The 126 format was very much aimed at the snapshot market, ideal for holidays in sunny climes where there is plenty of light about. I decided to take mine with me on a trip to Venice. With only a simple square folding frame for a viewfinder, composition is a bit hit and miss. Nevertheless, I sought out the usual tourist sites, and am particularly proud of this one, which, as well as showing St Mark's Basilica, revives the age-old tradition of accidentally including the photographer's finger in the shot!

The Snappit was designed by Sebastian Conran



© TONY KEMPLER

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. See more from the SupaSnaps Snappit at www.flickr.com/tony_kemplen/sets/72157671266641445/

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LEICA 35mm f3.5 SUMMARON SCREW	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC+++ £375.00
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HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR CF	MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR T*	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER	EXC+ £179.00
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HASSELBLAD VFC-6 METERED PRISM	MINT BOXED £175.00
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HASSELBLAD WINDER CW AND REMOTE	MINT £275.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENZANON MC	EXC++ £99.00
BRONICA 110mm F4 MACRO LENS PS	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT £89.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA ETRSI 120 BACK	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC	MINT BOXED £59.00
BRONICA AEII METERED PRISM	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £275.00
BRONICA MOTOR WINDER E	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF	MINT-BOXED £345.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED £145.00
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MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT BOXED £199.00
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NIKON 50mm f1.4 A/F SUPERB LENS	MINT £169.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS	MINT BOXED £179.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL	MINT BOXED £145.00
NIKON 60mm f2.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED £275.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW	MINT BOXED AS NEW £799.00
NIKON 60mm f1.8 "G" ED AF-S VR	EXC+++BOXED £495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX	MINT BOXED £465.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR	MINT CASED £325.00
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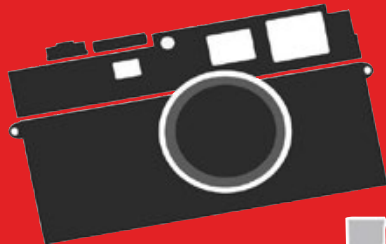
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18-55mm F3.5-5.6 IS STM	E++ / Mint-	£79
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28-80mm F3.5-5.6 USM MkIV	E++	£39
28-90mm F4.5-6 EF II	Mint-	£39
28-90mm F4.5-6 EF III	Mint-	£39
28-105mm F4.5-6 EF	Unused	£99
28-135mm F3.5-5.6 IS USM	E++	£129
28-300mm F3.5-5.6 L IS USM	E++	£1,279
35-105mm F4.5-5.6 EF	Mint-	£69
35-135mm F3.5-4.5 EF	E	£69
35-135mm F4.5-6 USM	E+ / Unused	£75 - £139
40mm F2.8 STM	E++ / Mint-	£99 - £109
50mm F1.0 L USM	E++	£2,199
50mm F1.4 USM	E++	£159
50mm F1.8 EF II	E++	£59
50mm F1.8 EF Mk1	E+ / E++	£79 - £99
50-200mm F3.5-4.5 EF L	Unused	£169
60mm F2.8 EFS Macro	E++	£239
70-200mm F4 L IS USM	E++	£589
70-300mm F4.5-5.6 DO IS USM	E++	£349
75-300mm F4.5-6 EF III	E++	£69
80-200mm F4.5-5.6 EF II	E+ / Mint-	£39 - £49
85mm F1.2 L USM MkII	Mint-	£1,149
85mm F1.8 USM	E++	£229
100mm F2.8 USM Macro	E+ / E++	£249 - £279
100-300mm F4.5-6.7 UC	E++	£229
135mm F2 L USM	E++ / Mint-	£549 - £619
300mm F2.8 L IS USM	Exc	£1,789
300mm F2.8 L USM	Exc	£1,199
300mm F4 FD L	E	£379
300mm F4 L USM	Exc	£389
400mm F4 DO IS USM	E++	£2,899
500mm F4 L IS USM	E++	£3,849
500mm F4.5 L USM	E++	£2,179
600mm F4 FD (EOS Mounted)	E	£749
600mm F4 L IS USM	E++ £4,679 - £5,199	
600mm F4 L USM	Exc / E+ £2,175 - £2,889	
Contax 35-70mm F3.4 MM	E++	£279
Contax 35-135mm F3.3-4.5 MM	E++	£399
1.4x EF II Extender	E++	£159
2x EF Extender	As Seen / E++	£79 - £159
2x EF II Extender	E+ / E++	£149 - £159
2x EF MkII Extender	E+ / E++	£149 - £169
Canon Manual		
F1N Black Body Only	E+	£159
T90 Body + Databack	E	£119
T90 Body Only	E	£69 - £79
T70 Body Only	E+ / E++	£119 - £29
EF Black Body Only	E	£79
AV1 Chrome Body Only	E	£29
EXEE + 50mm F1.8	E	£45
FTb QL Chrome Body Only	Exc / E+	£49 - £59
Pellix Chrome Body Only	As Seen	£49
TLb Chrome Body Only	E	£39
7.5mm F5.6 FD Fisheye	E++	£329
15mm F2.8 FD Fisheye	E	£299
20mm F2.8	E	£119
20mm F3.5 Macrophoto Lens	As Seen / Mint-	£79 - £149
24mm F2.8 FD	Unused	£149
28mm F2.8 B/lock	E	£35
28mm F2.8 FD	Exc / Unused	£25 - £59
28-55mm F3.5-4.5 FD	E	£35
35mm F3.5 B/lock	E	£29
35-70mm F3.5-4.5 FD	E+ / Unused	£20 - £49
35-105mm F3.5-4.5 FD	E	£45
50mm F1.8 FD	E++	£25
50mm F2 FD	Mint-	£20
55mm F1.2 B/lock	E+ / E++	£165 - £249
70-150mm F4.5 FD	E	£19
70-210mm F4 FD	Exc / E++	£19 - £79
75-200mm F4.5 FD	Exc / E++	£19 - £29
85mm F2.8 FD Soft Focus	E	£249
100mm F4 FD Macro + Tube	Unused	£199
100-300mm F5.6 FD	E+ / Unused	£69 - £99
125mm F3.5 EX	E	£29
135mm F2.5 FL	E	£25
135mm F3.5 FD	E+ / E++	£29 - £35

200mm F4.5 FL	E+	£25
300mm F4 FD	E++	£149
300mm F5.6 FD	E+ £59 - £69	
500mm F8 FD Reflex	E	£149
Tokina 300mm F2.8 ATX	Unused	£549 - £599
Contax G Series		
G2 Millennium Kit	E++	£1,750
G1 Body Only	E	£139
21mm F2.8 G + Finder	E++	£529
21mm F2.8 G + Finder - Black	E	£569
28mm F2.8 G	E++	£249
35-70mm F3.5-5.6 G Vario	E++	£399
90mm F2.8 G	E++ £169 - £229	
90mm F2.8 G - Black	E++	£279
16mm Viewfinder	Mint-	£199
Goldpeil Leather Holdall	Mint-	£149
TLA140 Flash	As Seen / Mint-	£20 - £49
Digital Mirrorless		
Fuji X-Pro2 Body Only	E+	£949
Fuji X-Pro1 Body Only	E	£249
Fuji X-T1 Graphite Body Only	Mint-	£549
Fuji X-T1 Body Only	E+ / Mint-	£449 - £519
Fuji X-T10 Black Body Only	Mint-	£349
Fuji X-E2s Body - Silver	E	£399
Fuji X-E1 Black Body Only	E	£159
Fuji X-A1 Body + 16-50mm XC	E++	£239
Nikon J1 Black + 10-30mm	E++	£149
Olympus E-M1 Body + HLD-7 Grip	Mint-	£549
Olympus E-M1 Black Body Only	E++	£479 - £499
Olympus E-M5 MarkII Titanium Body Only	Mint-	£679
Olympus E-M5 MkII Body Only	E++	£539 - £589
Olympus E-M5 Black Body + RRS Grip	E++	£279
Olympus E-M5 Black Body Only	E++	£249
Olympus E-P1 + 14-42mm	E++	£119
Olympus E-P2 Black Body Only	E	£75
Olympus E-P5 Silver Body Only	E	£279
Olympus E-PL1 Black Body Only	E++	£69
Olympus E-PL2 Body Only	E++	£129
Olympus EP-1 + 17mm F2.8 + VF1 Finder	E	£195
Panasonic G2 Body Only	E++	£69
Panasonic G5 Body Only	E++	£119
Panasonic G7 Body Only	Mint-	£319
Panasonic GF-1 Body Only	E++	£55 - £59
Panasonic GF-5 Body Only	E++	£79
Panasonic GX7 Body Only	As Seen / E++	£249 - £329
Samsung NX10 + 18-55mm	E++	£159
Sony A7R Body Only	E++	£949
Sony A7R II Body Only	E+ / Mint-	£2,199 - £2,499
Micro 4/3rds Lenses		
Panasonic 7-14mm F4 G Vario	E++	£549
Panasonic 8mm F3.5 G Fisheye	E	£379
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E+ / E++	£99 - £129
Panasonic 15mm F1.7 DG ASPH	E++	£319
Panasonic 35-100mm F4.5-6 OIS Asph G	Exc / E+	£99 - £129
Panasonic 42.5mm F1.2 Asph OIS	Mint-	£849 - £889
Panasonic 45-200mm F4.5-6 OIS	E++	£169
Panasonic 45mm F2.8 DG Asph Macro	E+ / Mint-	£359 - £399
Olympus 9-18mm F4.5-6 M.Zuiko ED	Mint-	£389
Olympus 12-40mm F2.8 M.Zuiko	E++	£499 - £549
Olympus 12-50mm F3.5-6.3 M.Zuiko	E++	£139
Olympus 15mm F8 Body Cap Lens	Mint-	£45
Olympus 17mm F2.8 M.Zuiko	E++ / Mint-	£119 - £129
Olympus 25mm F1.8 M.Zuiko - Black	Mint-	£229
Olympus 40-150mm F2.8 M.Zuiko Pro	Mint-	£829
Olympus 60mm F2.8 ED Macro M.Zuiko	Mint-	£279
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko	Mint-	£279
Olympus MC-14 1.4x Teleconverter	Mint-	£209
Voigtlander 25mm F0.95 Nokton	E	£429
Digital SLR Cameras		
Canon EOS 1D MKIV Body Only	As Seen / E++	£789 - £1,499
Canon EOS 1D MKIIN Body Only	E	£249
Canon EOS 1D MKII Body Only	As Seen / E+	£199 - £299
Canon EOS 5DS Body Only	Mint-	£2,379
Canon EOS 5D MKIII Body Only	E+ / E++	£1,449 - £1,539
Canon EOS 5D MKII Body + BG-E6 Grip	E	£739
Canon EOS 5D + BG-E4 Grip	E++	£329
Canon EOS 6D Body Only	E+ / E++	£889 - £989
Canon EOS 7D + BG-E7 Grip	E	£469
Canon EOS 70D Body Only	E	£379
Canon EOS 60D Body Only	E	£329
Canon EOS 20D Body Only	E	£79
Canon EOS 550D Body Only	E++	£159
Canon EOS 350D Body Only	E	£59
Canon EOS 300D + BG-E1 Grip	As Seen	£49
Canon EOS 300D Body Only	As Seen	£45
Canon EOS 100D Body Only	E++	£199
Canon EOS M3 + 18-55mm + DC1 Finder	E++	£399
Canon EOS M3 + 18-55mm + EF-EFM Lens Mount	Mint-	£339
Nikon D4S Body Only	E++ / Mint-	£3,379 - £3,399
Nikon D4 Body Only	Exc / E++	£2,189 - £2,499
Nikon D2X Body Only	As Seen / E+	£299
Nikon DF + 50mm F1.8 G Edition	Mint-	£1,849
Nikon D700 Body Only	E	£499
Nikon D610 Body Only	E++	£1,079
Nikon D200 Body Only	E	£179
Nikon D90 Body Only	E++	£179
Nikon D80 Body Only	E	£89
Nikon D70 Body Only	E	£79
Nikon D50 Body Only	E	£59
Nikon D7200 Body Only	Mint-	£639
Nikon D7100 Body Only	E	£469
Nikon D7000 IR Body Only	E++	£479
Nikon D5500 + 18-55mm VR AF-P	Mint-	£449 - £489
Nikon D3200 Black Body Only	E++	£159
Olympus E30 Body + HLD4 Grip	E++	£249
Olympus E300 + 14-45mm	E	£79
Olympus E300 Body + HLD3 Grip	E++	£79
Olympus E620 + 14-42mm + 40-150mm	E++	£339
Pentax iist DL2 + 18-55mm	E	£89
Pentax K110D Body Only	E++	£99
Samsung NX300 + 16mm F2.4	E++	£179
Hasselblad V Series		
500CM Gold Edition	Unused	£3,999
501C Black Body Only	E	£499
500CM Black Body + A12 Mag	E	£399
553ELX Black Body Only	E	£449
553ELX Chrome Body Only	E+ £349 - £379	
Flex Outfit	E++ / Mint-	£949 - £999
30mm F3.5 Cfi Fisheye	E++	£2,289

40mm F4 C T* BLACK	E+ £589 - £599
50mm F2.8 FE	E+ £649
50mm F4 CF FLE	E+ £699
50mm F4 Cfi FLE	E++ / Mint- £899 - £949
50mm F4 Cfi FLE + Hood	E++ £1,199
60-120mm F4.8 FE	E+ / E++ £479 - £599
110mm F2 F Planar	E++ £999
110mm F2 FE Planar	E++ £1,449
120mm F4 CFE Macro	E++ £899
140-280mm F5.6 C Black	E+ £399
140-280mm F5.6 F Variogon	E+ £529
150mm F4 C Black	E+ £149
150mm F4 CF	E+ / E++ £249 - £399
160mm F4.8 CB	E++ £349
200mm F5.8 imagon	E+ £299
250mm F5.6 C Chrome	E+ £149
250mm F5.6 CF Super Achromat	E+ £1,799
Leica M Series	
M Monochrom Black Body Only	E+ / Mint- £2,899 - £3,299
M (240) Chrome Body Only	E+ £3,099
M-E Anthracite Body Only	E++ £2,349
M9 Black Body Only	E++ £2,199
MP 0.72x Chrome Body Only	E+ / E++ £2,199 - £2,299
M7 0.72x Black Body + M Motordrive	E+ £1,499
M7 0.72x Black Body Body Only	E+ / E++ £1,299 - £1,499
M7 0.72x Black Body Body Only	E+ / E++ £1,349 - £1,499
M7 0.72x Chrome Body Only	E++ £1,399
M6 0.72x Black Body Only	E+ £749
M3 Chrome Body Only	Exc / E+ £449 - £549
16/18/21mm F4 Tri Elmar + Finder	E+ / Mint- £2,749 - £2,939
21mm F1.4 Asph M Black 6bit	E++ £3,649
21mm F2.8 Asph M Black	E++ £1,149
21mm F2.8 M Black	Exc / E++ £779 - £1,089
21mm F2.8 M Black + Finder	E+ £999
21mm F2.8 M Black 6bit	E++ £1,099
21mm F4 Chrome + Finder	E+ £1,099
24mm F2.8 Asph M Black	Exc / E++ £949 - £1,199
28/35/50 F4 Tri Elmar	E++ £2,249
28mm F2 Asph M Black	E+ £1,389
28mm F2.8 M Black	E+ £689
28mm F2.8 M Rokkor	E+ £349
50mm F0.95 Asph M 6bit - Black	E+ £5,989
50mm F1.4 Black	E+ £1,299
50mm F2 Close Focus	E+ £449
50mm F2 Collapsible	As Seen £199
50mm F2 M Black 6bit	E+ £949
50mm F2 Rigid Chrome	E+ £349
50mm F2.5 M Black 6bit	E++ £719
50mm F2.8 Elmar	E+ / E++ £279 - £299
50mm F2.8 M Black	Mint- £599
65mm F3.5 Elmar	E+ / E++ £219 - £279
75mm F2.4 M Black 6bit + Hood	Mint- £1,149
75mm F2.5 M Black 6bit	E++ £719
90mm F2 Apo M Black	E++ £1,649
90mm F2 M Black	E++ £799 - £949
90mm F2.5 Black 6 BIT + Hood	E++ £799
90mm F2.8 Black	As Seen £149 - £199
90mm F2.8 Chrome	As Seen / E+ £179 - £249
90mm F2.8 M Black	E+ / E++ £749 - £799
90mm F4 C Elmar	E++ £199
Leica R Series	
R9 Anthracite Body Only	E+ £499 - £549
R9 Black Body Only	E++ £579
R8 Black Body Only	E++ £349
R7 Black Body Only	E++ £299
R7 Chrome Body Only	E+ / E++ £299
R6.2 Black Body Only	E+ £449
R6 Black Body Only	E+ £289
R5 Black Body Only	E+ / E++ £159 - £239
R5 Chrome Body Only	E++ £349
RE Black Body Only	E+ £179 - £219
R4 Black Body Only	E+ £109 - £159
R3 Safari + 50mm F1.4	E++ £1,250
R3 MOT + Winder	E+ £179
R3 Black Body Only	E+ £99
21mm F4 ROM	E+ £489
28mm F2.8 PCS Shift	E++ £749
28-70mm F3.5-4.5 R 3cam	E+ £279 - £299
28-90mm F2.8-4.5 ROM	E++ £2,699
60mm F2.8 R 3cam Macro	E+ £349
70-210mm F4 R 3cam	E+ £279
80-200mm F4 ROM	Mint- £1,089
80-200mm F4.5 R 3cam	E+ £199
100mm F4 R Macro + Tube	E+ £349
105-280mm F4.2 Vario ROM	E+ / Mint- £2,289 - £2,449
135mm F2.8 R 2cam	E+ £149
135mm F2.8 R 3cam	E+ £189 - £199
180mm F2.8 R 2cam	E++ £279
180mm F2.8 R 3cam	E++ £499
180mm F3.4 Apo R 3cam	E+ £479 - £549
250mm F4 R 2cam	E+ £199
250mm F4 R 3cam	E++ £279
1.4x Apo Extender R	E++ £299
2x Extender R	Exc / E++ £49 - £129
Canon 400mm F2.8 FD L	E+ £949
Nikon AF	
12-24mm F4 G AFS DX ED	E++ £379 - £389
16-35mm F4 G AFS ED VR	E++ / Mint- £769 - £789
16-85mm F3.5-5.6 G ED VR AFS DX	E+ £279
17-35mm F2.8 ED AFS	E+ / E++ £499
17-55mm F2.8 G AFS DX IFED	E+ £379
18mm F2.8 AFD	E++ £599
18-55mm F3.5-5.6 G AF-P DX VR	E++ / Mint- £65 - £69
18-55mm F3.5-5.6 G AFS VR	E+ / E++ £69 - £79
18-55mm F3.5-5.6 G AFS VR II	E++ £59
18-70mm F3.5-4.5 G AFS ED DX	E+ £79
18-105mm F3.5-4.5 G AFS ED DX VR	E+ / E++ £119 - £129
18-200mm F3.5-5.6 G AFS DX VR II	E++ £349
20mm F2.8 AFD	E+ £349
20-35mm F2.8 AFD	E+ £399
24mm F1.4 G AFS ED	E+ / Mint- £879 - £949
24mm F2.8 AFD	E++ £239 - £249
24mm F3.5 ED PC-E	E+ £1,089
24-70mm F2.8 AFS VR ED	Mint- £1,589
24-70mm F3.5-5.6 IX	E+ £39
24-85mm F3.5-4.5 G AFS VR	E+ £279
24-120mm F3.5-5.6 ED AFD	E++ £129 - £149
24-120mm F4 AFS G ED VR	Mint- £589 - £649
28mm F1.8 AFS	E++ £369



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Canon








PGI29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
PGI72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
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CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
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PG540 Black 8ml PG540XL Black 21ml CL541 Colour 8ml CL541XL Colour 15ml PG545XL Black 15ml CL546XL Colour 13ml	£12.99 £19.99 £16.99 £19.99 £15.49 £16.99
Compatibles: PGI5 Black 27ml CLi8 Colours 13ml PGI5/CLi8 Set of 5 PGI520 Black 19ml CLi521 Colours 9ml PGI520/CLi521 Set of 5 PGI525 Black 19ml CLi526 Colours 9ml PGI525/CLi526 Set of 5 PGI550XL Black 25ml CLi551XL Colours 12ml PGI550/CLi551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CL41 Colour 24ml PG50 Black 28ml CL51 Colour 24ml PG510 Black 11ml CL511 Colour 11ml PG512 Black 18ml CL513 Colour 15ml PG540XL Black 21ml CL541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99

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Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	£14.99 £3.99 £3.99
No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each	 £52.99 £8.99 £87.99 £14.99
Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	£22.99 £3.99 £3.99
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Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	£14.99 £3.99 £3.99
T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
Compatibles: Set of 6 Colours 13ml each	£19.99 £3.99
T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
Compatibles: Set of 8 Colours 13ml each	£27.99 £3.99
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Available in Burgundy or Blue.



Travel Albums
Over a dozen designs in stock.



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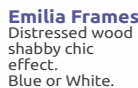
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Grace 6x4 300 photos £14.99
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Baby 6x4 200 photos £9.99
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Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	£14.99 £4.99 £3.99
T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	£19.99 £3.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	£19.99 £3.99
T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99
T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99
T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

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Photo Glossy 160gsm: 6x4 50 sheets +50 FREE	£3.99
Photo Satin 200gsm: 6x4 100 sheets +100 FREE	£9.99
Photo Glossy 200gsm: 6x4 100 sheets +100 FREE	£9.99
Premium Pearl 270gsm: 6x4 50 sheets +50 FREE	£6.99
Premium Gloss 270gsm: 6x4 50 sheets OFFER	£6.99
Smooth Pearl 310gsm: 6x4 100 sheets	£17.99
Smooth Gloss 310gsm: 6x4 100 sheets	£17.99
Heavy Duo Matt 310gsm: 6x4 100 sheets	£18.99
Gold Fibre Silk 310gsm: 6x4 100 sheets	£109.99
Gold Mono Silk 270gsm: 6x4 100 sheets	£18.99

Fotospeed	
Smooth Pearl 290gsm: 6x4 100 sheets	£12.99
PF Lustre 275gsm: 6x4 100 sheets	£12.99
PF Gloss 270gsm: 6x4 100 sheets	£17.99
Fine Art / Fibre Base Papers: Baryta A4 20 sheets	£21.99
Baryta A3 20 sheets	£42.99
Etching A3 25 sheets	£19.99
Etching A3 25 sheets	£34.99
Smooth Cotton A4 25s	£24.99
Smooth Cotton A3 25s	£51.99

Canon	
PP-201 Plus Glossy II 275gsm: 6x4 50 sheets	£9.99
7x5 30 sheets	£11.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£36.99
PT-101 Pro Platinum 300gsm: 6x4 20 sheets	£8.99
A4 20 sheets	£17.99
A3 20 sheets	£40.99
A3+ 10 sheets	£26.99
SG-201 Semi-Gloss 260gsm: 6x4 50 sheets	£10.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£44.99
LU-101 Pro Lustre 260gsm: A4 20 sheets	£15.99
A3 20 sheets	£33.99
A3+ 20 sheets	£51.99

Many more in stock!

PermaJet	
Smooth Pearl 280gsm: 6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 50 sheets	£35.99
A3+ 25 sheets	£28.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Ultra Pearl 295gsm: 6x4 100 sheets	£14.99
7x5 100 sheets	£20.99
A4 25 sheets	£12.99
A3 25 sheets	£22.99
A3+ 25 sheets	£30.99
13" Roll 10 metres	£21.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£92.99
Titanium Lustre 280gsm: A4 25 sheets	£22.99
A3 25 sheets	£44.99
A3+ 25 sheets	£62.99
Oyster 271gsm: 6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Gloss 271gsm: 6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Matt Plus 240gsm: 6x4 100 sheets	£10.99
7x5 100 sheets	£13.99
A4 50 sheets	£13.99
A3 25 sheets	£17.99
A3+ 25 sheets	£22.99
13" Roll 10 metres	£24.99
17" Roll 30 metres	£42.99
24" Roll 30 metres	£58.99
Matt Proofing 160gsm: A4 150 sheets	£18.99
A3 75 sheets	£22.99
17" Roll 30 metres	£26.99
24" Roll 30 metres	£36.99
Double Sided Matt 250gsm: A4 100 sheets	£24.99
A3 50 sheets	£27.99
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FB Gold Silk A3 25 sh	£47.99
FB Distinction A4 25 sh	£25.99
FB Distinction A3 25 sh	£48.99
FB Royal A4 25 sheets	£28.99
FB Royal A3 25 sheets	£56.99
FB Gloss A4 25 sheets	£26.99
FB Gloss A3 25 sheets	£51.99
FB Matt A4 25 sheets	£19.99
FB Matt A3 25 sheets	£38.99
Artist A4 25 sheets	£22.99
Artist A3 25 sheets	£39.99
Museum A4 25 sheets	£25.99
Museum A3 25 sheets	£48.99
Parchment A4 25 sheets	£22.99
Parchment A3 25 sheets	£39.99
Omega A4 25 sheets	£24.99
Omega A3 25 sheets	£46.99
Portrait A4 25 sheets	£26.99
Portrait A3 25 sheets	£53.99
Portrait White A4 25 sh	£26.99
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7x5 30 sheets	£10.99
A4 15 sheets +15 FREE	£10.99
A3 20 sheets	£38.99
A3+ 20 sheets OFFER	£25.99
Ultra Gloss 300gsm: 6x4 50 sheets	£13.99
7x5 50 sheets	£14.99
A4 15 sheets	£15.99
Premium Semi-Gloss 251gsm: 6x4 50 sheets	£8.99
A4 20 sheets	£15.99
A3 20 sheets	£39.99
A3+ 20 sheets OFFER	£25.99
Archival Matte 192gsm: A4 50 sheets	£16.99
A3 50 sheets	£36.99
A3+ 50 sheets	£52.99
Heavyweight Matte 167gsm: A4 50 sheets	£12.99
A3 50 sheets	£32.99
A3+ 50 sheets	£46.99

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Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

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DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

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D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

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NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

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Professional battery grips, made by Hahnel.

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5DMkIII for Canon £84.99

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7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

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Energizer Pro inc. 4xAA £14.99

Energizer 1 Hr inc. 4xAA £22.99

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AAA GP Recyco 3+1 FREE £5.24

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AAA Energizer Extreme (4) £6.99

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AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

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CR2 Energizer (1) £1.99

2CR5 Energizer (1) £3.99

CRP2 Energizer (1) £3.99

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Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm £4.99
40.5mm £4.99
46mm £4.99
49mm £4.99
52mm £4.99
55mm £5.99
58mm £6.99
62mm £7.99
67mm £8.99
72mm £9.99
77mm £11.99
82mm £14.99
86mm £19.99

KOOD Slim Frame Circular Polarisers

37mm £12.99
40.5mm £12.99
46mm £12.99
49mm £12.99
52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
67mm £22.99
72mm £26.99
77mm £29.99
82mm £34.99
86mm £39.99

KOOD ND4 & ND8 Filters

52mm £26.99
58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

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40.5mm £10.99
46mm £10.99
49mm £10.99
52mm £10.99
55mm £10.99
58mm £11.99
62mm £12.99
67mm £14.99
72mm £15.99
77mm £17.99
82mm £19.99
86mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99
58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99
58mm £35.99
62mm £39.99
67mm £44.99
72mm £49.99
77mm £54.99
82mm £69.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet for 8 filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

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Red/Green/Yellow each £14.99

Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99

Adapter Rings 52-95mm £8.99

ND2 Solid £16.99

ND2 Soft Graduated £17.99

ND2 Hard Graduated £17.99

ND4 Solid £16.99

ND4 Soft Graduated £17.99

ND4 Hard Graduated £17.99

ND8 Solid £18.99

ND8 Soft Graduated £19.99

ND8 Hard Graduated £19.99

Light Blue Graduated £17.99

Dark Blue Graduated £17.99

Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

Light Sunset Graduated £18.99

Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

Standard Holder £4.99

Adapter Rings 37-62mm £8.99

ND2 Solid £10.99

ND2 Graduated £11.99

ND4 Solid £10.99

ND4 Graduated £11.99

ND8 Solid £11.99

ND8 Graduated £12.99

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Bayonet-Fit Lens Hoods

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ES-71II Canon 50/1.4 £9.99

ET-60 Canon 75-300/4-5.6 £9.99

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ET-67 Canon 100/2.8 Macro £9.99

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EW-83E Canon 17-40/4.0 £12.99

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D500 Body **£1729**

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D810 From **£2399**

D810 Body **£2399**

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The new Nikon D5 – A flagship power

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5099**



New D5 Body

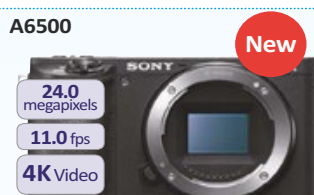
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Panasonic



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GX8 + 12-60mm **£799**

GX8 Body **£769**
GX8 + 12-60mm **£799**

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OLYMPUS



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OM-D E-M5 II + 12-50mm **£849**
PEN-F from **£949**



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OM-D E-M10 II Body **£449**
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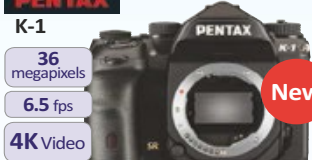
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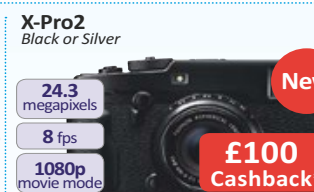
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£724 Inc. £125 Cashback*
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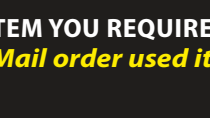
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Big Cats Pro Workshop, Kent
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For more information, please visit the website or call John or Nadine Wright on 01664 474040 (anytime) or 07779 648850. We will be most happy to discuss any workshop in detail, or to send more detailed information to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



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Final Analysis

Roger Hicks considers...

'Girl looking through restaurant window', 2002, by Paula Bronstein



© PAULA BRONSTEIN

The full caption to this picture is heartbreaking: 'Girl looks through restaurant window hoping for leftovers.' It's from Paula Bronstein's *Afghanistan: Between Hope and Fear* (University of Texas Press).

Aesthetically, it's lovely: the flowers, symbols of freshness and innocence; the face partly obscured by the misted window; the streaks of rain, like weeping; the curtain following the line of the girl's shoulder and head; the out-of-focus background. It shows how ultimately, composition is internalised, so we take good pictures almost without thinking. However, on the way to this compositional nirvana, there must be compositional analysis. The positive side of this is taking and studying good pictures. The negative side consists of looking at what goes wrong rather than what goes right.

After all, we've all taken pictures that would have been really good, except for... The 'except...' can be a blown highlight, jarring colours, something obtrusive in the background... We can see this by going through our own pictures and chucking out the ones that don't work.

Rate your images

Sometimes, none of the pictures in a set is any good, and you have to chuck out all of them. This is how good photographers get good and bad ones (the ones who fail to do it) stay bad. It is perfectly possible to be over-critical and throw out too much, especially if you suffer from hardening of the categories in the style of an old-fashioned camera club judge. It is equally easy, though, to persuade ourselves that a major flaw is only a minor flaw. This takes us back to the positive side of learning

about composition: looking at really good pictures, such as this one, where it is hard or impossible to find even a minor flaw.

Now, onto the content. It's easy to imagine that given an exotic enough location, we could all produce great pictures. Well, maybe we could, if only we could engage enough with our subject. That takes time and effort, though. We need to identify with our subjects: visit www.paulaphoto.com to see what this can mean. She has been going back to Afghanistan since 2001, but the danger then can be getting too close to your subjects, so that you cannot look at things as an outsider. Just knowing the story is not good enough. You have to be able to tell it to others – even to those who don't necessarily care very much. You need to make them care. Paula Bronstein does, and this takes us back to aesthetic excellence.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Hamid Sardar-Afkhami.**



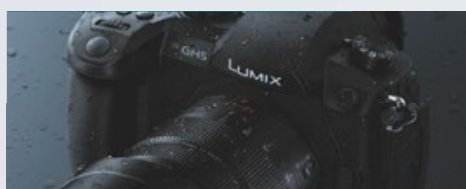
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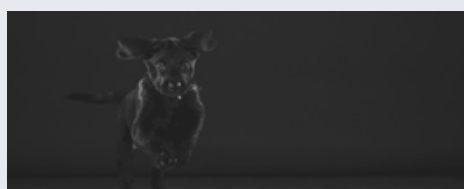
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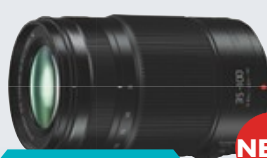


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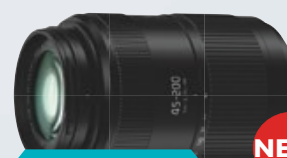


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